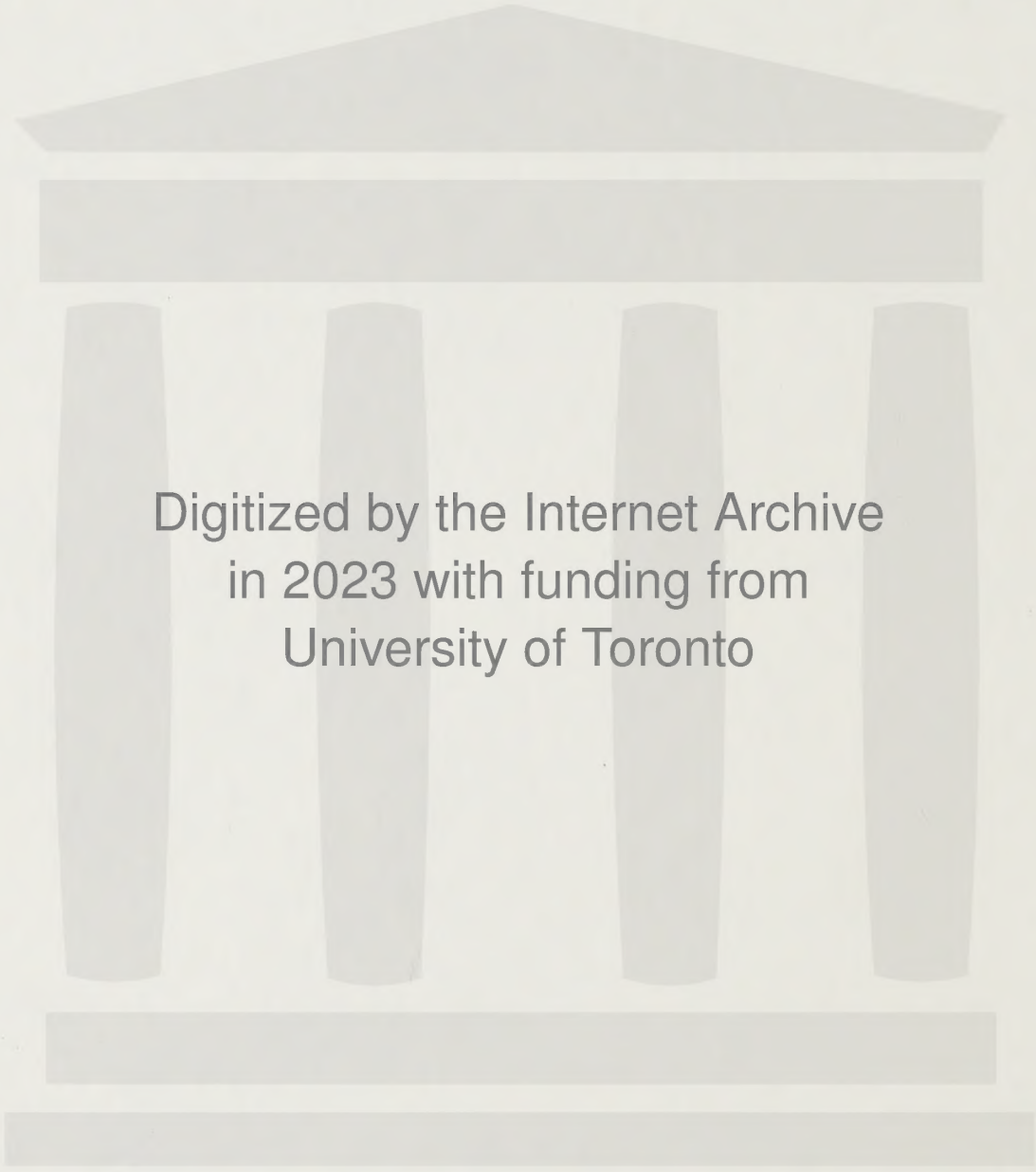
MUSIC - UNIVERSITY OF TORONTO
3 1761 09777884 9

M
1141
B16
S.1060
1920z
c.1

MUSI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EDITION PETERS

No. 3722

BACH

KONZERT

C moll — Ut mineur — C minor

Violine, Oboe und Klavier

oder

2 Violinen und Klavier

(Seiffert)

M
1141
B16
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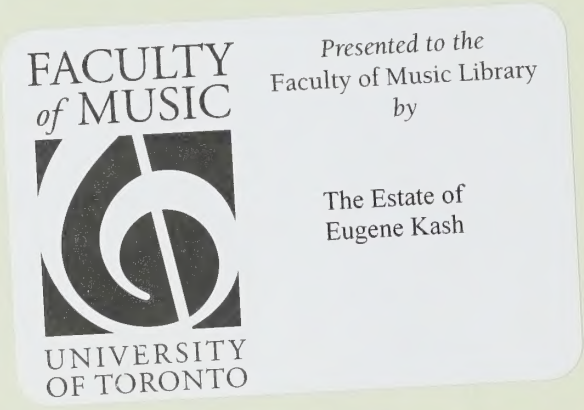
1920z
c.1
MUSIC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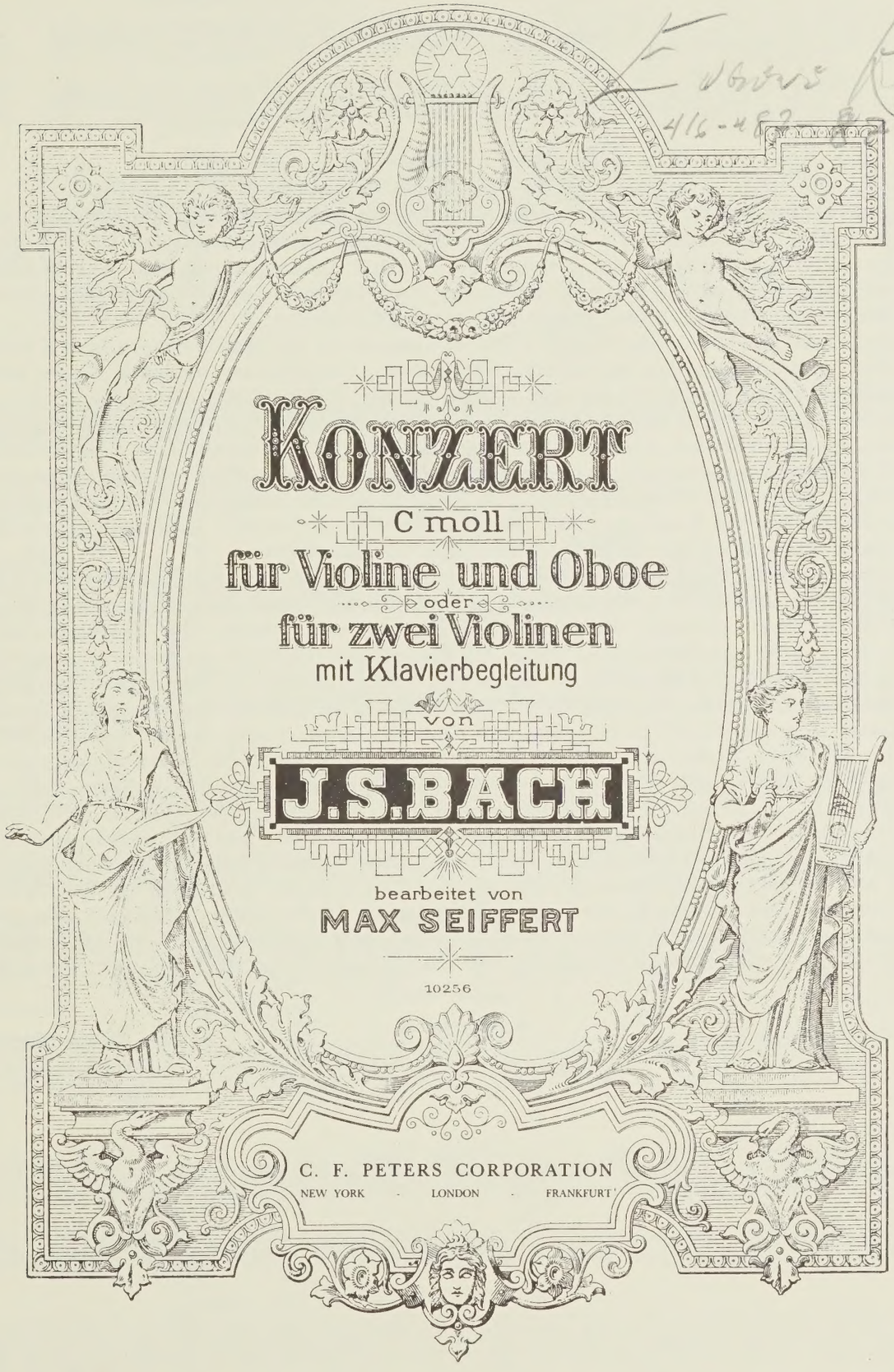


KONZERT

C moll

für Violine und Oboe

oder

für zwei Violinen

mit Klavierbegleitung

von

J.S.BACH

bearbeitet von

MAX SEIFFERT

10256

C. F. PETERS CORPORATION

NEW YORK - LONDON - FRANKFURT

Nach Wilhelm **Rusts** Beispiel herrschte in den Fachkreisen bisher die Meinung, daß die Urform des Bachschen Konzerts für zwei Klaviere in Cmoll (Gesamtausgabe Bd. 21^2 No.1) ein Konzert für zwei Violinen in Dmoll gewesen sein müsse. So umgeformt von Max **Schneider** ist denn auch das Stück jüngst auf dem Leipziger Bachfest 1920 aufgeführt worden. Gleichwohl ist damit die Entscheidung in dieser Frage noch nicht gefallen.

Bereits 1886 hat Woldemar **Voigt** (Vierteljahrsschrift für Musikwissenschaft II S. 482) auf die auffallend verschiedenartige melodische Führung der Oberstimmen beider Klaviere hingewiesen. Eigentliche Violinfiguren finden sich nur im ersten, während sich das zweite in Kantilenen ergeht, die dem ersten fremd bleiben. Voigt hat daraus den Schluß gezogen, daß die verloren gegangene Urform nicht zwei gleichartige Violinen, sondern verschiedenartige Instrumente zum Konzert vereinigte. Es müsse als „nahezu erwiesen gelten," daß „die Urgestalt des verlorenen Konzerts für **Violine und Oboe** (Spitta, „J. S. Bach" II S. 623) in der Klavierbearbeitung erhalten" sei. Heute können wir die Sachlage noch besser übersehen als Voigt. Eine unbefangene Prüfung seiner Beweisgründe kann ihre volle Stichhaltigkeit nur bestätigen.

Angesichts dieser Sachlage erscheint uns auch die Frage der Tonalität in einem anderen Lichte. Mit der Umformung des Klavierkonzerts zum Violindoppelkonzert hätte die Transposition von Cmoll nach Dmoll erfolgen müssen; Bachs Beispiel zwang dazu. Der Hinzutritt der Oboe macht jedoch die Transposition entbehrlich; die Tonart Cmoll ist für sie gerade bequem traktabel. Noch ein andrer Grund spricht mit. Als Konzert für zwei Violinen in Dmoll wäre das Stück (abgesehen von der melodischen Führung beider Instrumente) ein Zwilling des bekannten Dmoll-Konzertes (Gesamtausgabe Bd. 21^1 S. 41) geworden. Das wäre ganz gegen Bachs Schaffensweise in der Zeit, als er solche Kammermusik schrieb; er bevorzugte vielmehr immer wieder neue Problemstellung. Als Konzert für Violine und Oboe in Cmoll gewinnt das Stück seine volle Selbständigkeit.

Dieser Urform des Konzerts zu ihrem Rechte zu verhelfen, war der Hauptzweck der vorliegenden Ausgabe. Nur an zwei Stellen des ersten Satzes, (Seite 3 und Seite 7) mußte dabei in Rücksicht auf den Umfang der Oboe die Oberstimme des zweiten Klavieres in der Oktavlage geändert werden. Die Umschrift der Oboe in eine zweite Violinstimme wird nach dem oben Gesagten nicht mißverstanden werden; sie will lediglich den Bedürfnissen der Hausmusik entgegenkommen, wo nicht allemal eine Oboe zur Hand ist.

Leipzig, im Juli 1920. **Max Seiffert.**

Konzert für Violine und Oboe
oder zwei Violinen.

J. S. Bach.

Allegro (♩ = 92).

Violino I.

Violino II oder Oboe.

Pianoforte.

Tutti

(Oboe)

cresc.

A

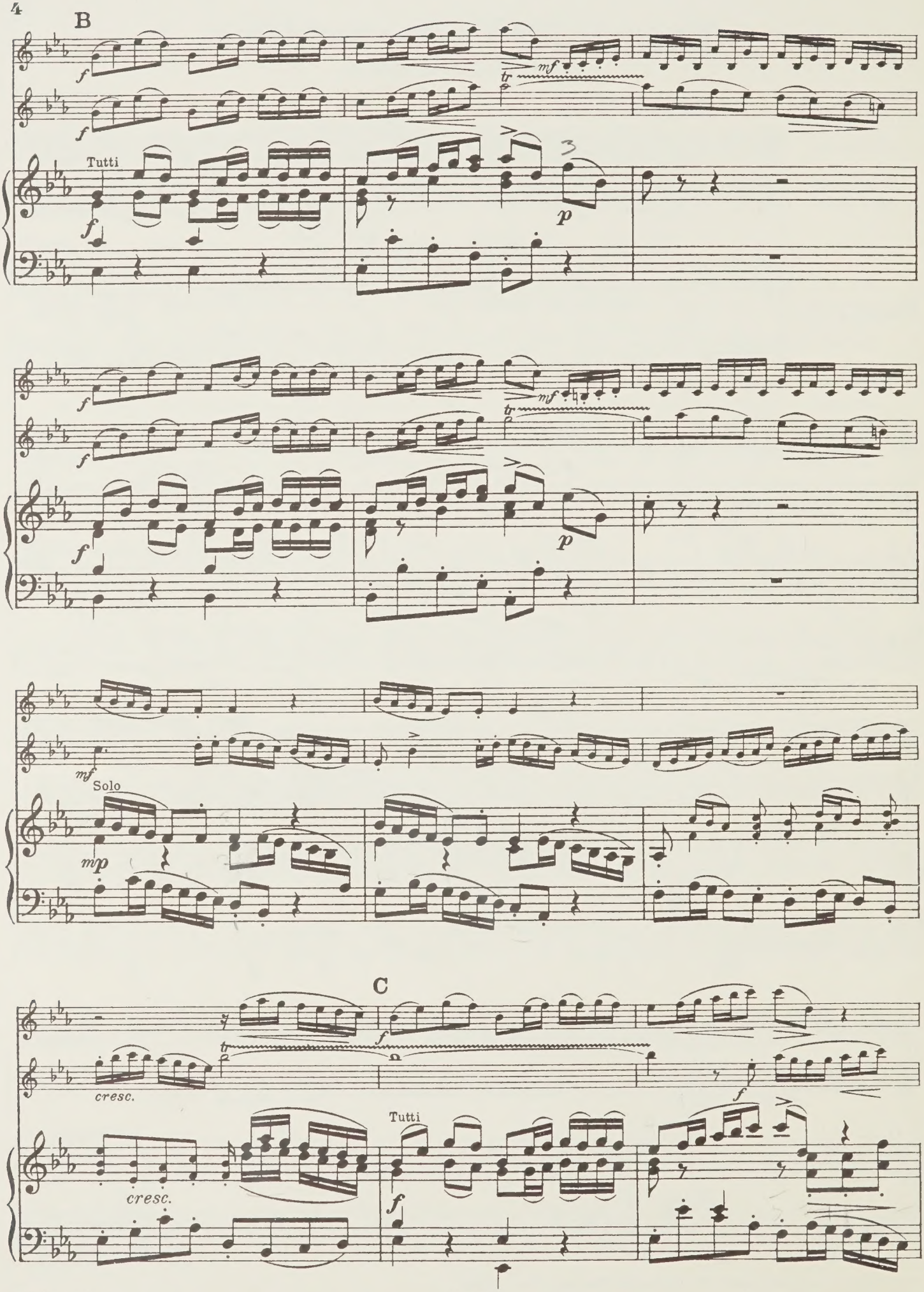
*) Solo

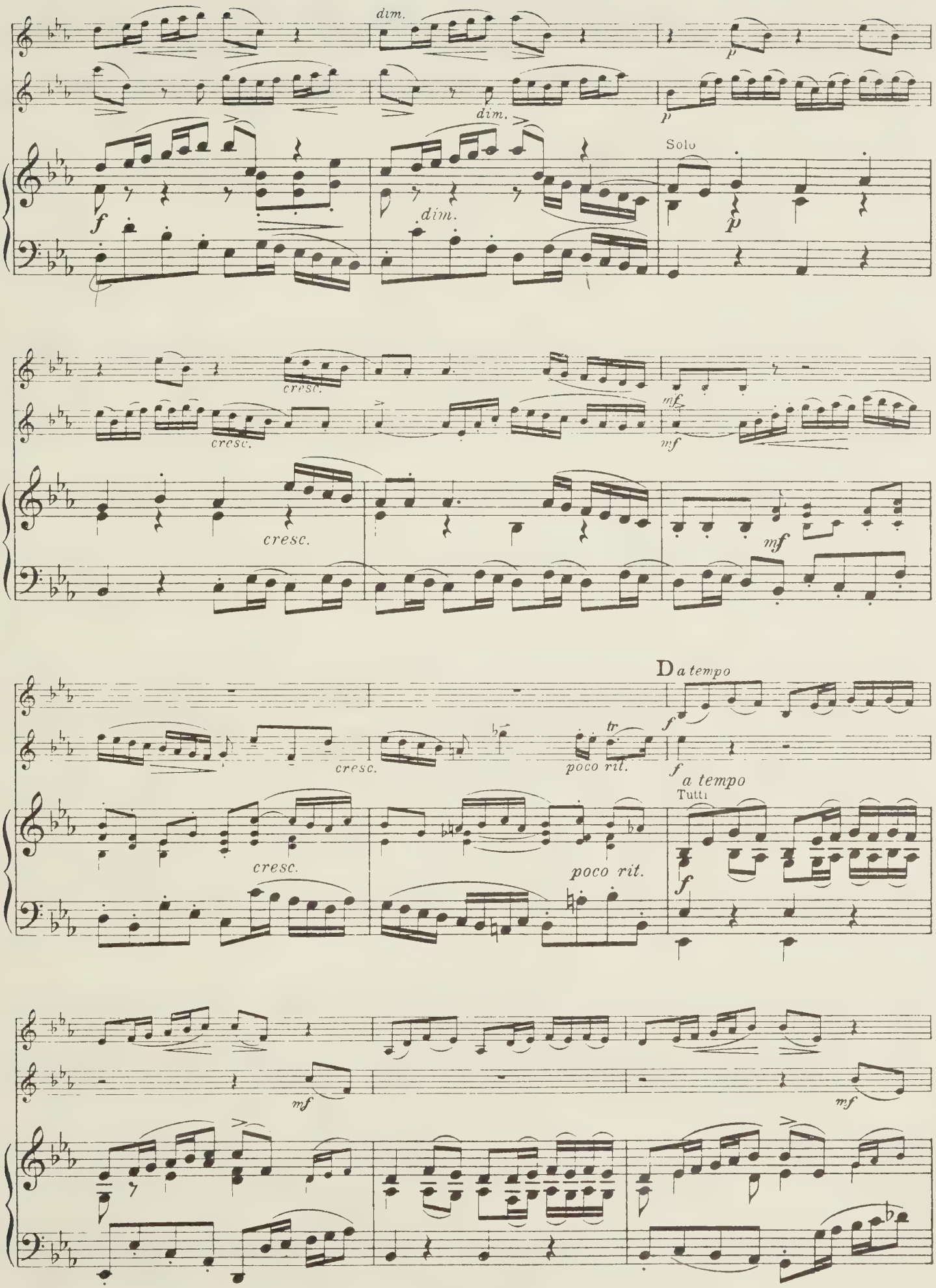
espr.

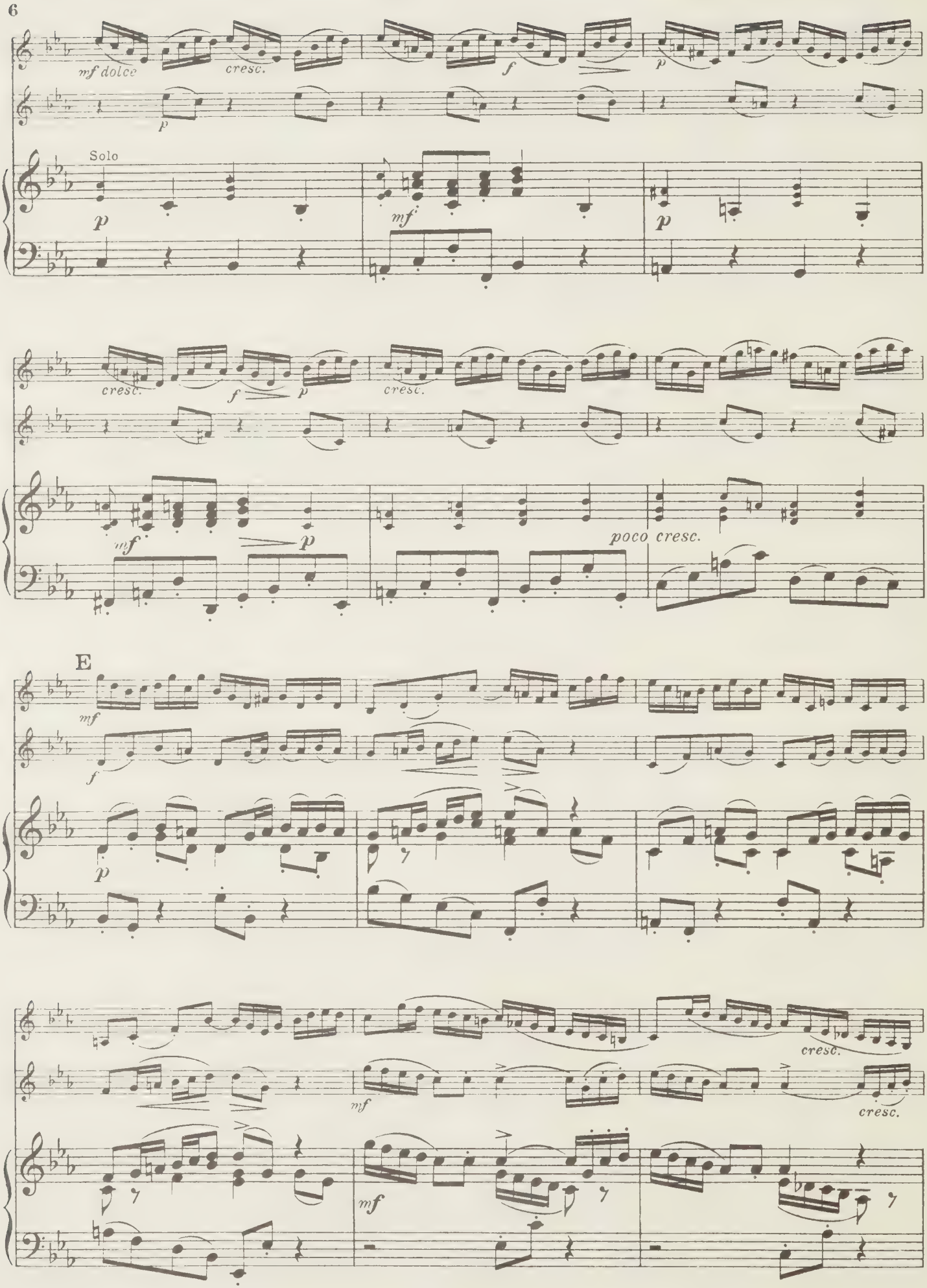
Tutti

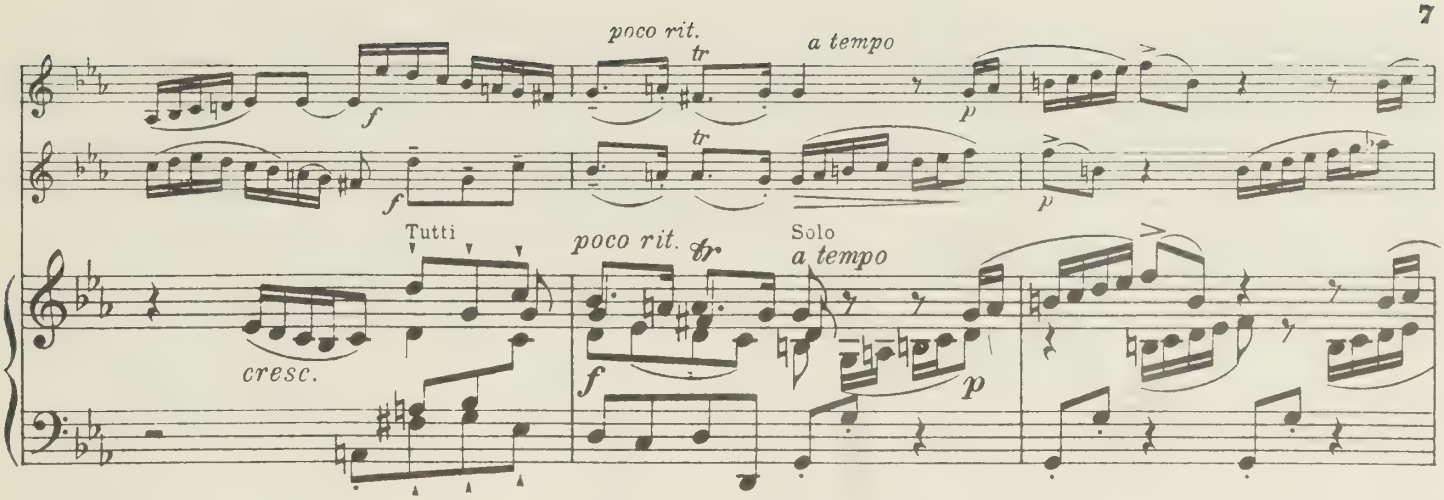
Solo

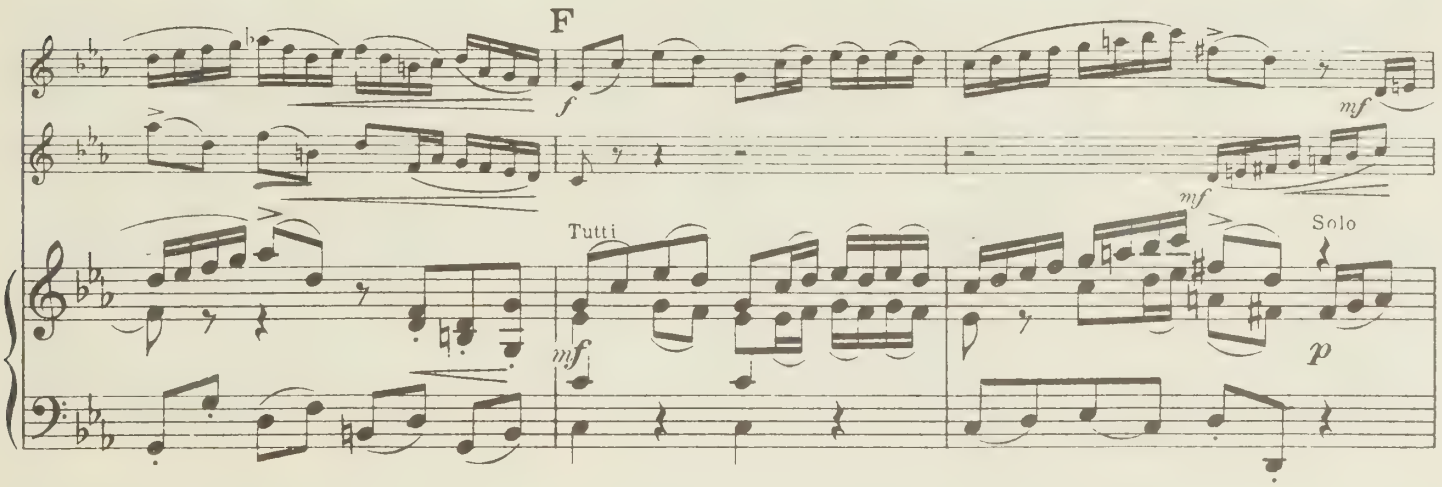
*) Die kleinen Stichnoten geben die ergänzende Harmonie des Cembalo an.

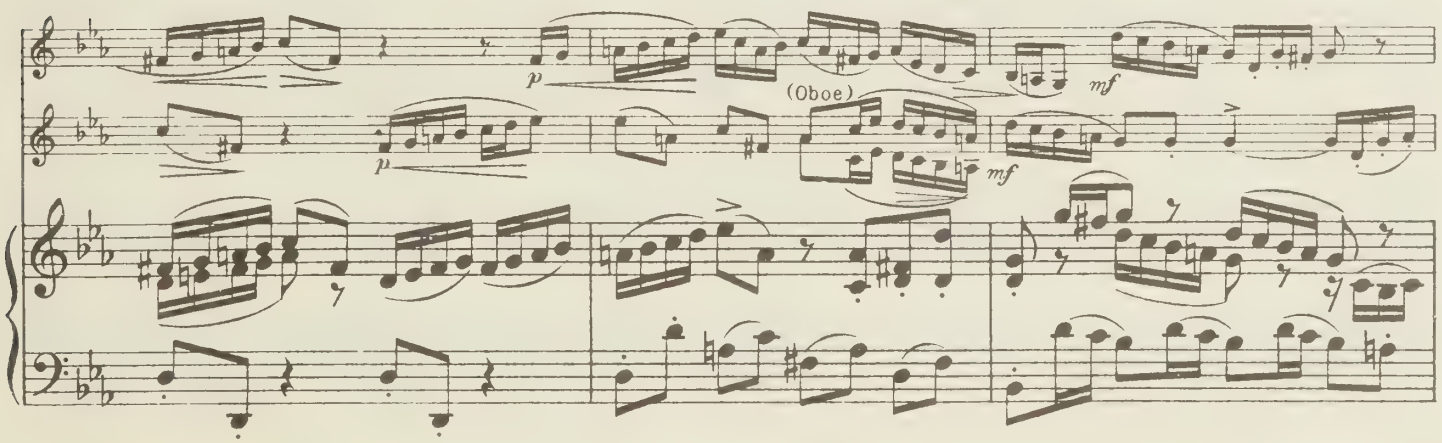

B
Tutti
Solo
C
Tutti
cresc.
cresc.

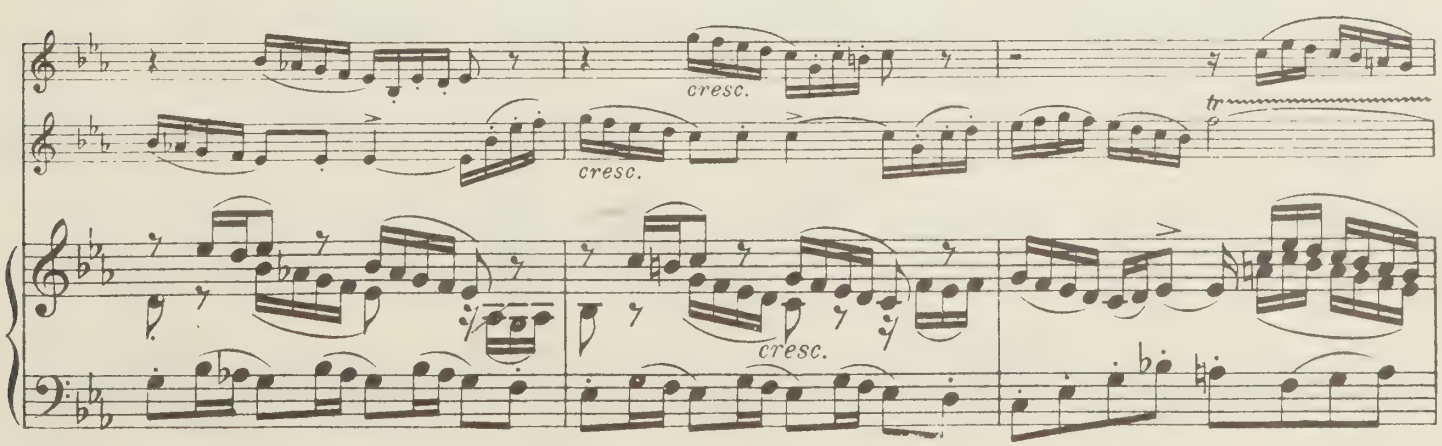

dim.
dim.
dim.
p
p
Solo
f
p
cresc.
cresc.
cresc.
mf
mf
mf
D a tempo
f
cresc.
poco rit.
tr
f a tempo
Tutti
cresc.
poco rit.
f
mf
mf

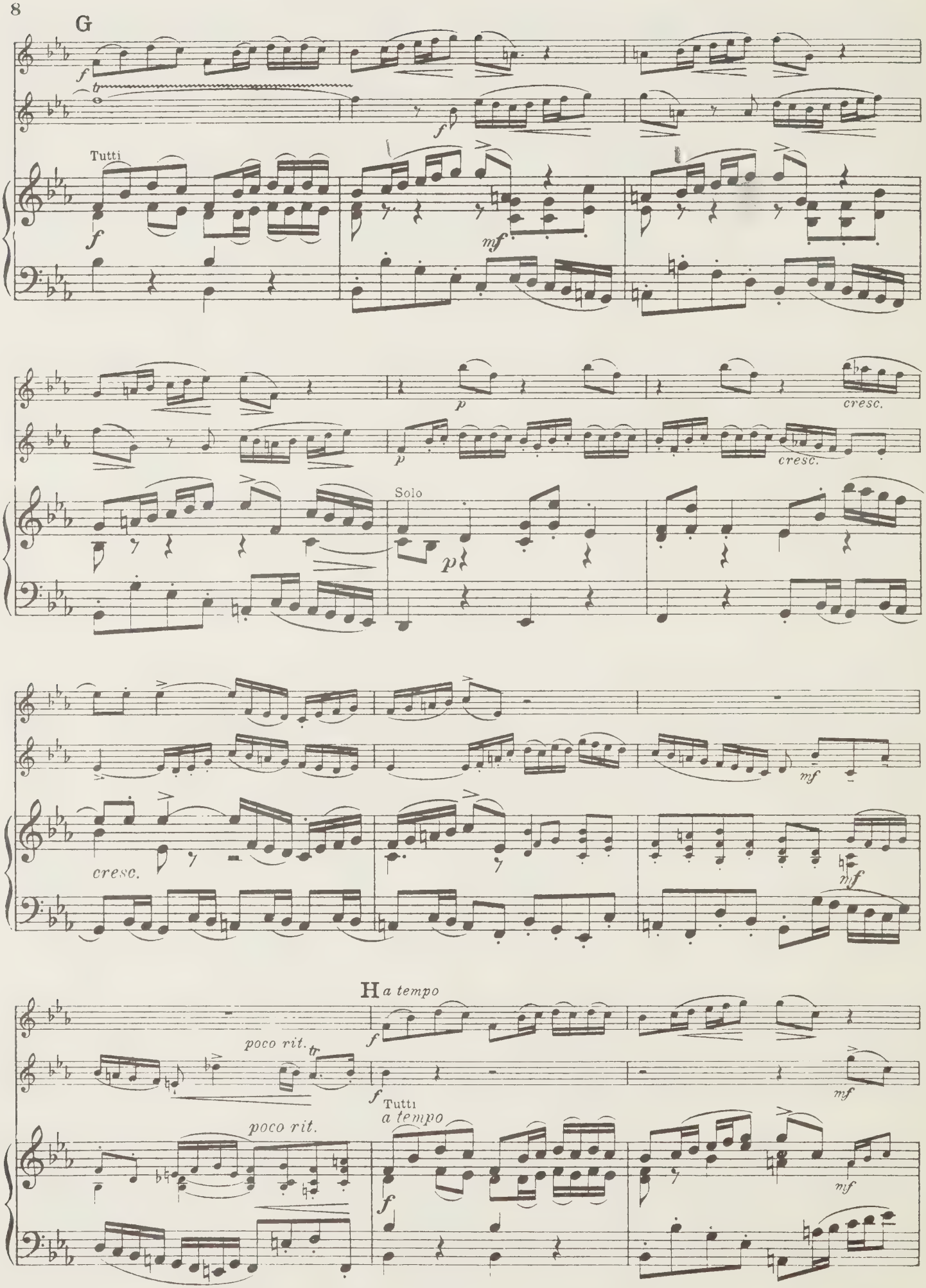

mf dolce
cresc.
f
p
Solo
mf
poco cresc.
E
cresc.

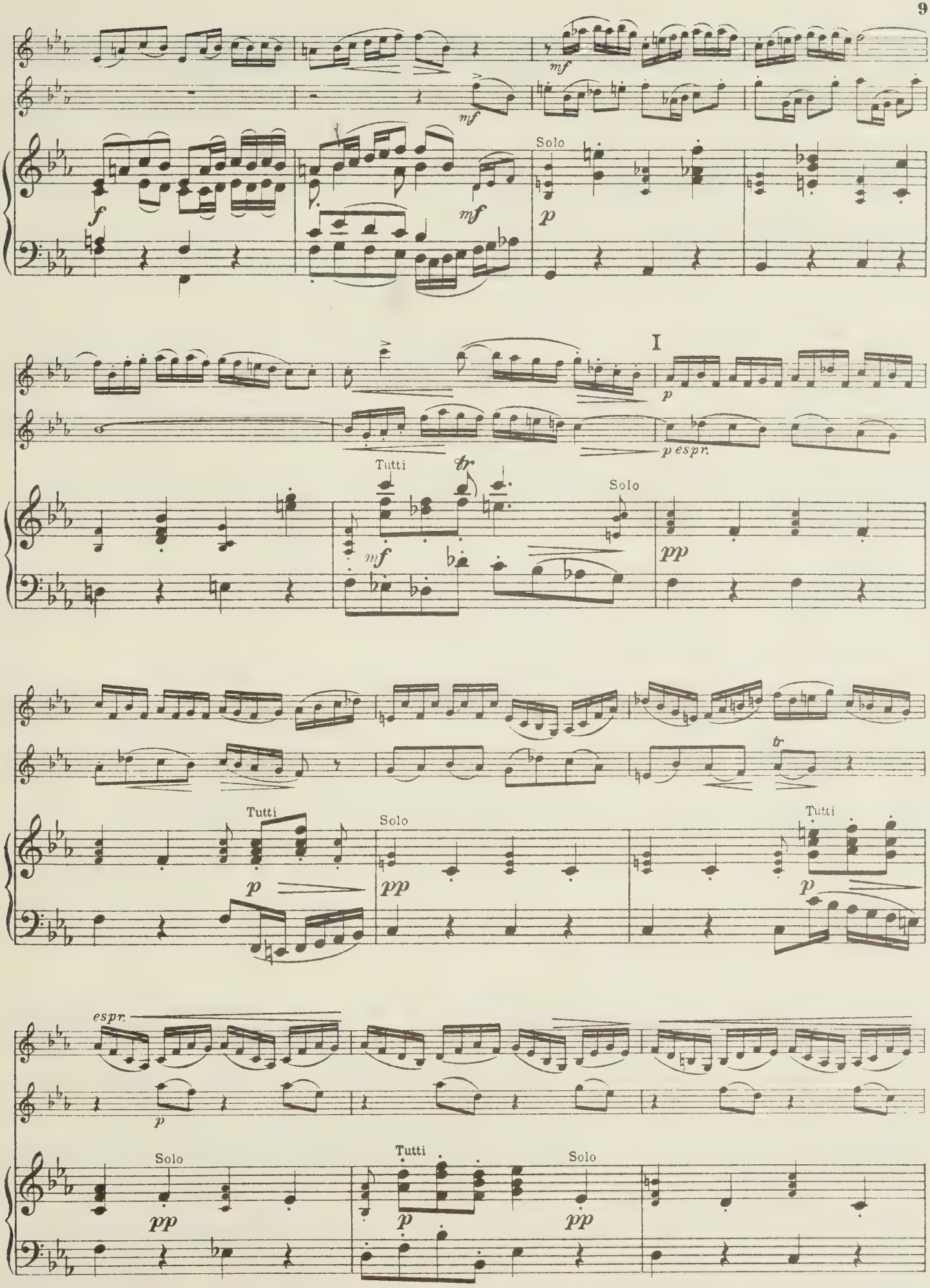

poco rit.
a tempo
Tutti
cresc.
poco rit.
Solo
a tempo

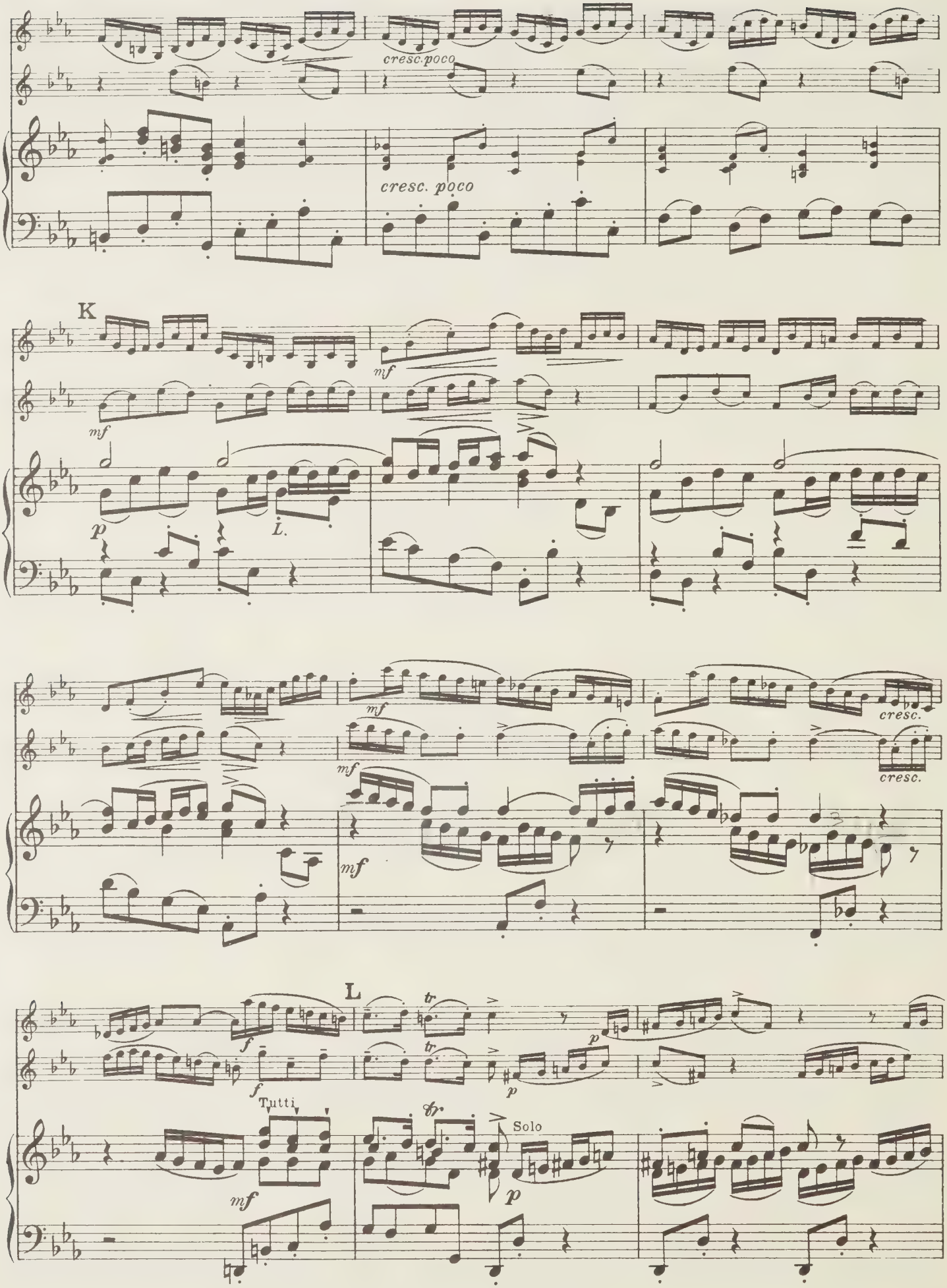

F
Tutti
Solo

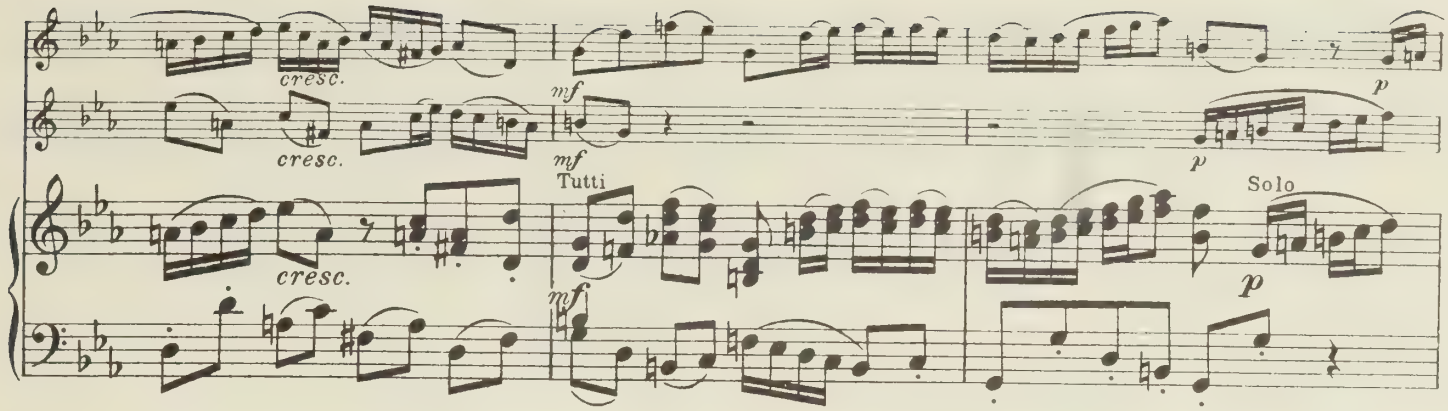

(Oboe)

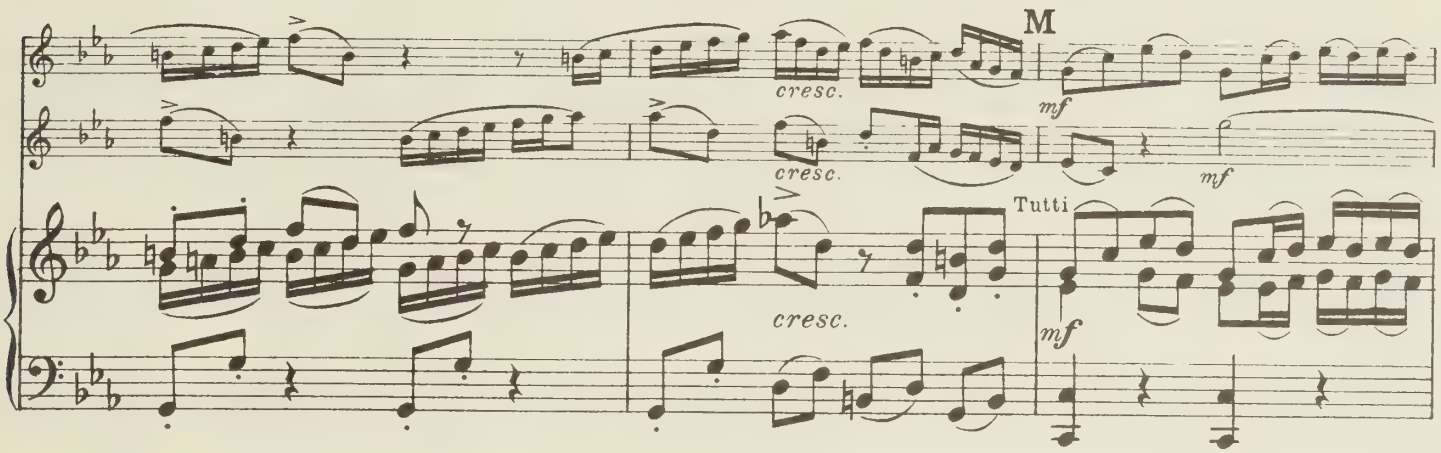

cresc.
cresc.
cresc.

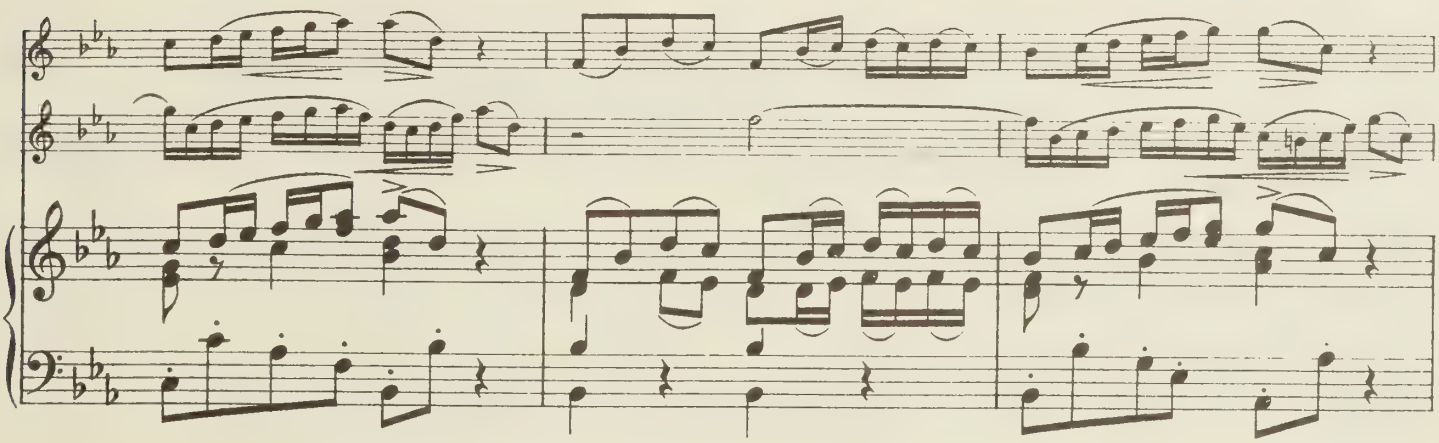

G
Tutti
Solo
cresc.
H a tempo
poco rit.
Tutti
a tempo

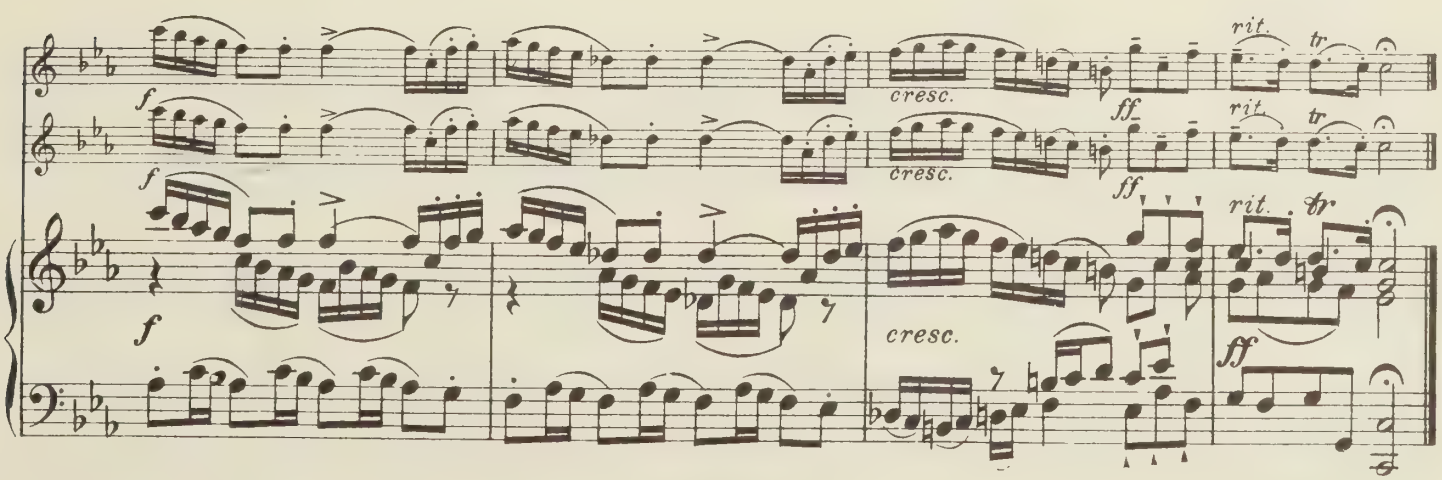

mf
mf
Solo
f
mf
p
I
p
p espr.
Tutti
tr
Solo
mf
pp
tr
Tutti
Solo
Tutti
p
pp
p
espr.
p
Solo
Tutti
Solo
pp
p
pp

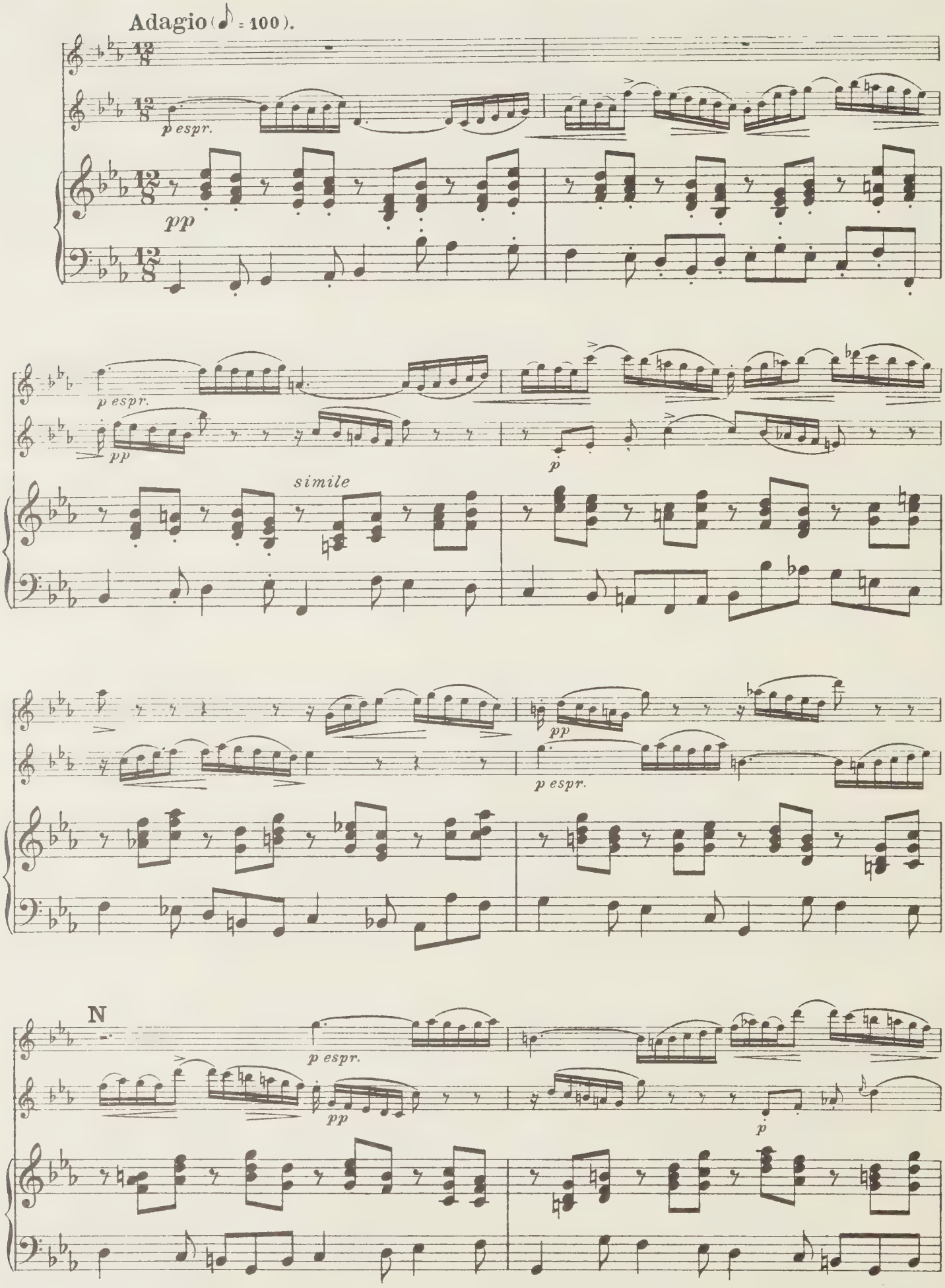

cresc. poco
cresc. poco
K
mf
mf
p
L.
mf
mf
mf
cresc.
cresc.
L
f
f
Tutti
mf
tr
tr
tr
p
p
Solo
p

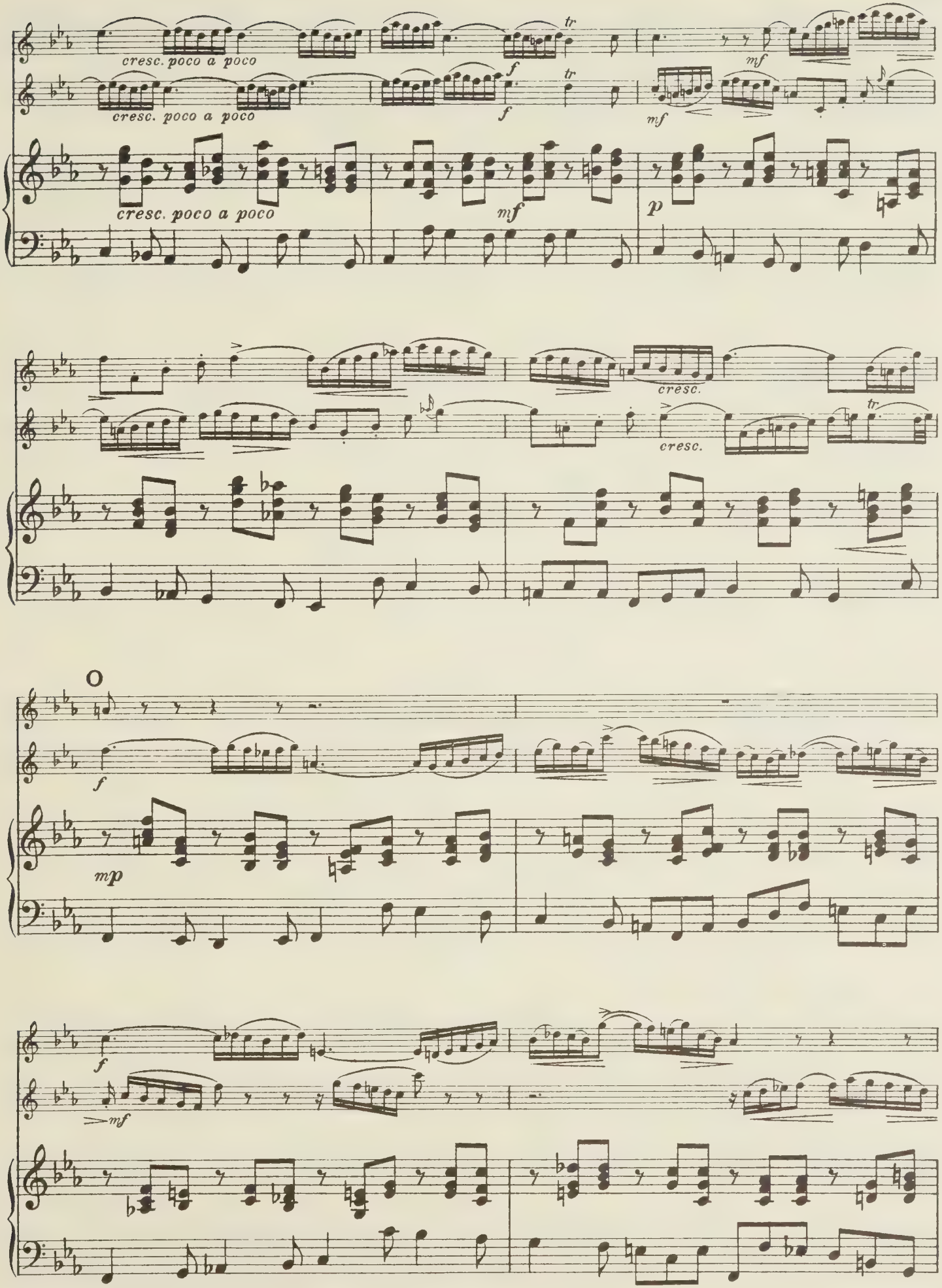

cresc.
cresc.
cresc.
mf
mf
mf
Tutti
p
p
Solo
p

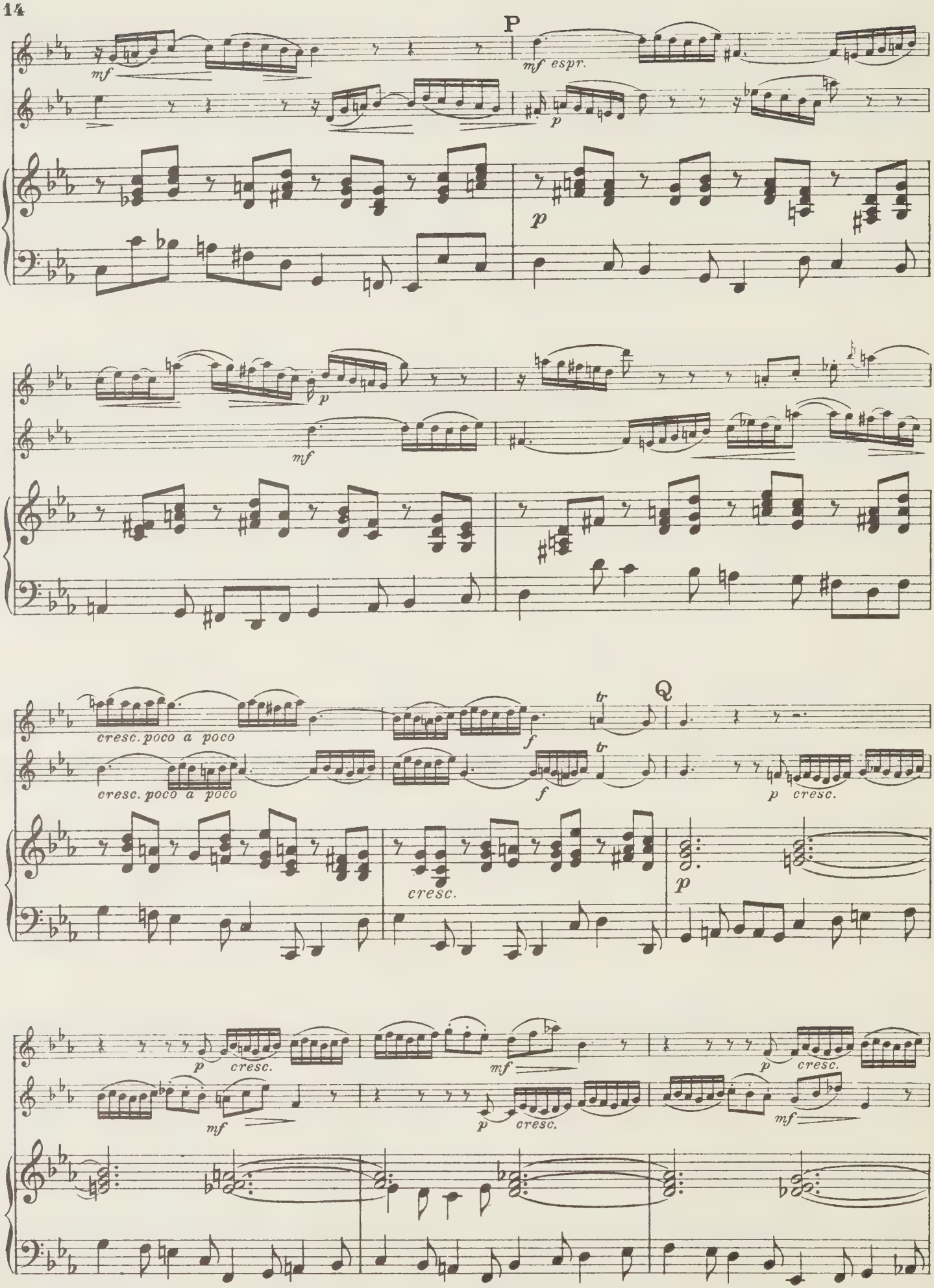

M
cresc.
cresc.
cresc.
mf
mf
mf
Tutti

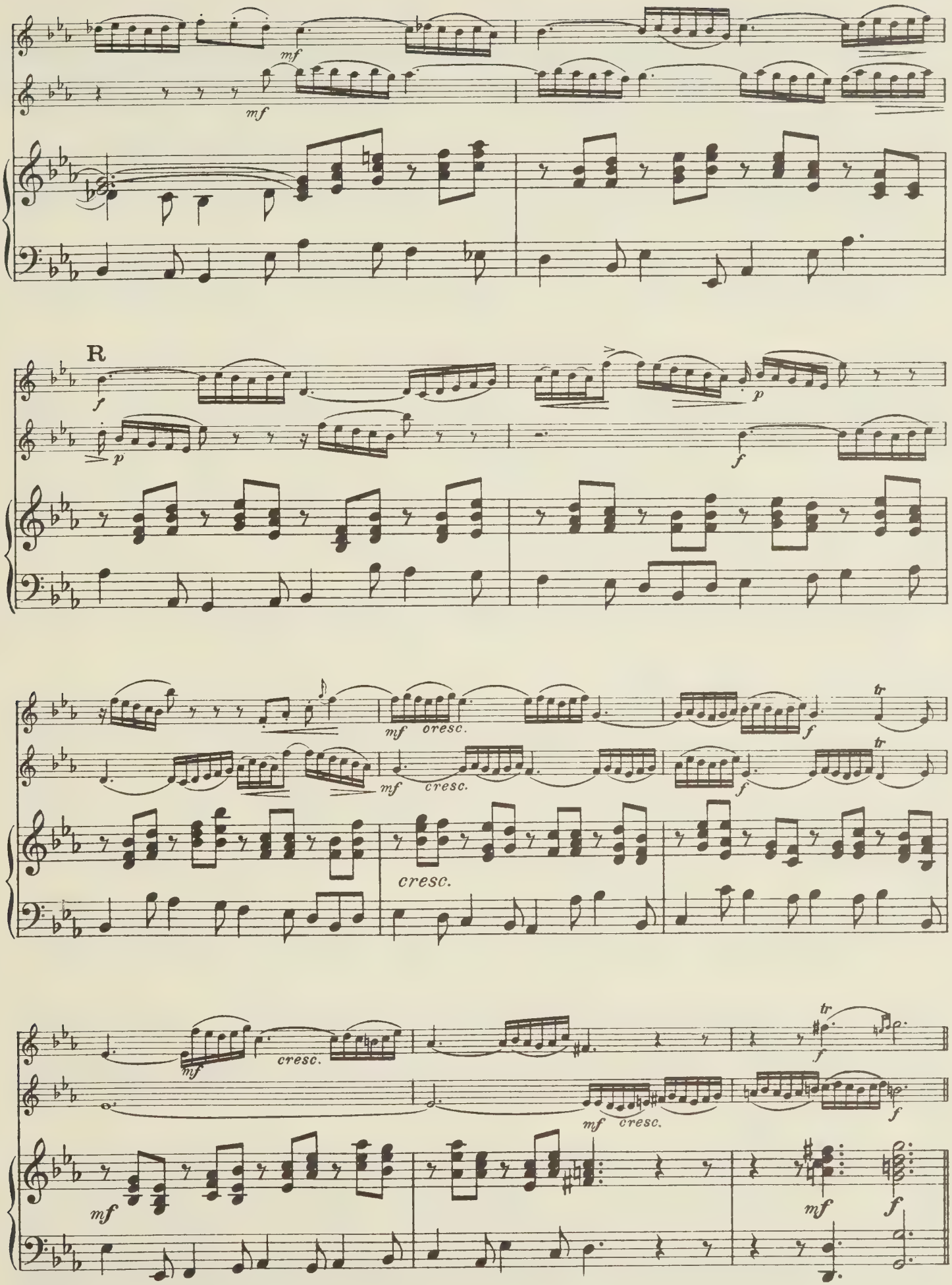


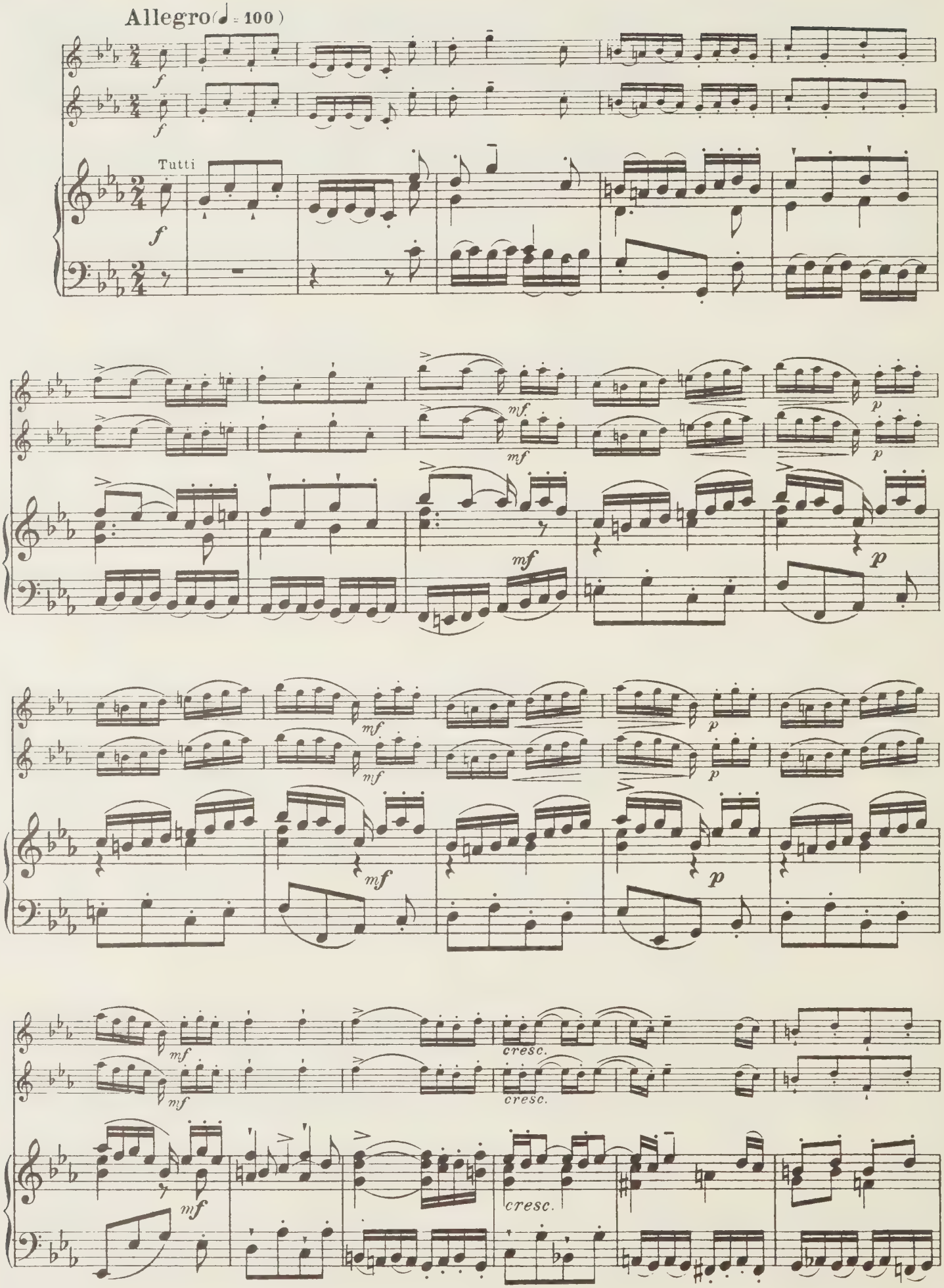

f
f
f
cresc.
cresc.
cresc.
ff
ff
ff
rit.
rit.
rit.
tr
tr
tr

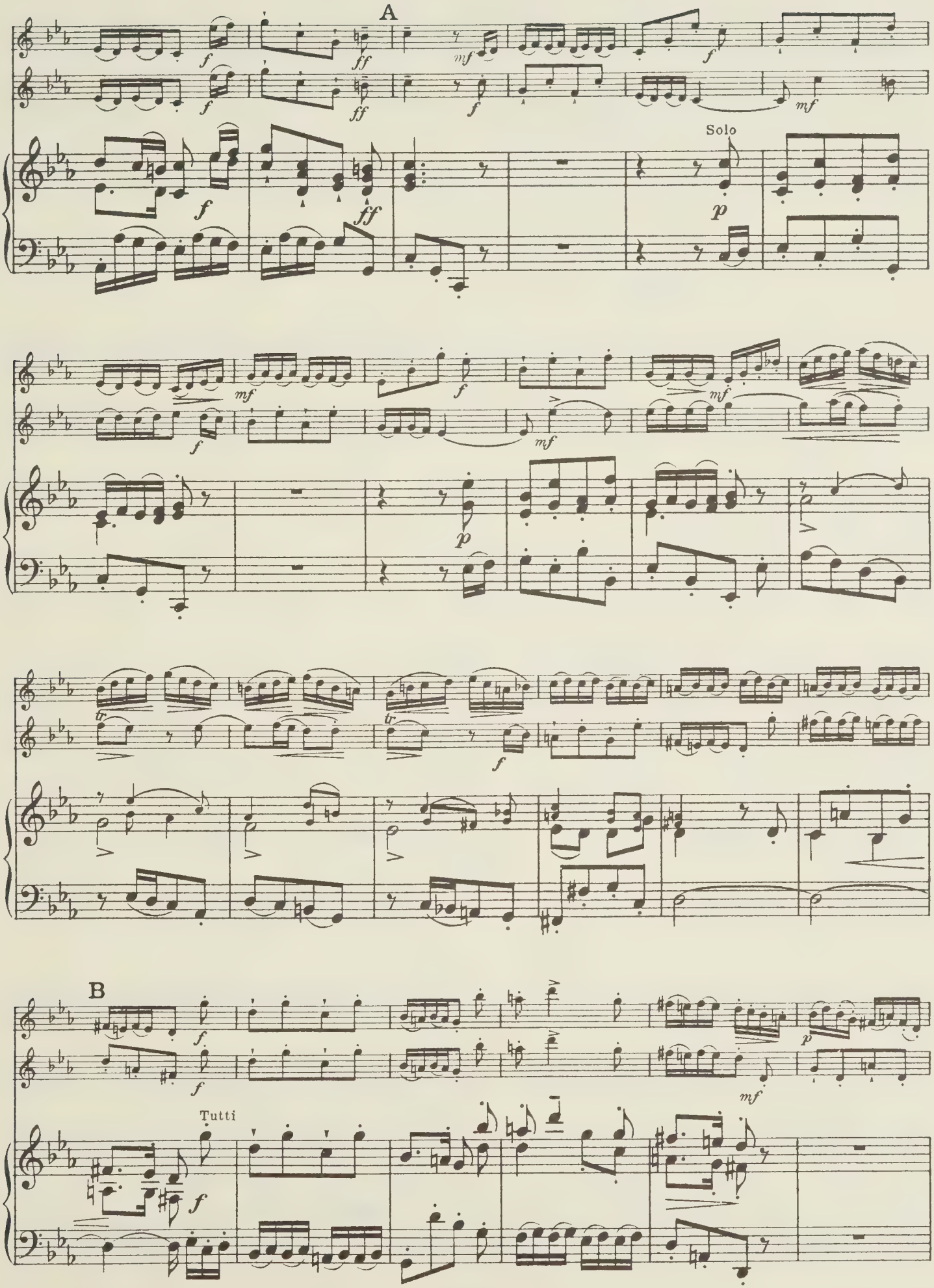

Adagio (♪ = 100).
p espr.
pp
p espr.
pp
simile
p
pp
p espr.
N
p espr.
pp
p

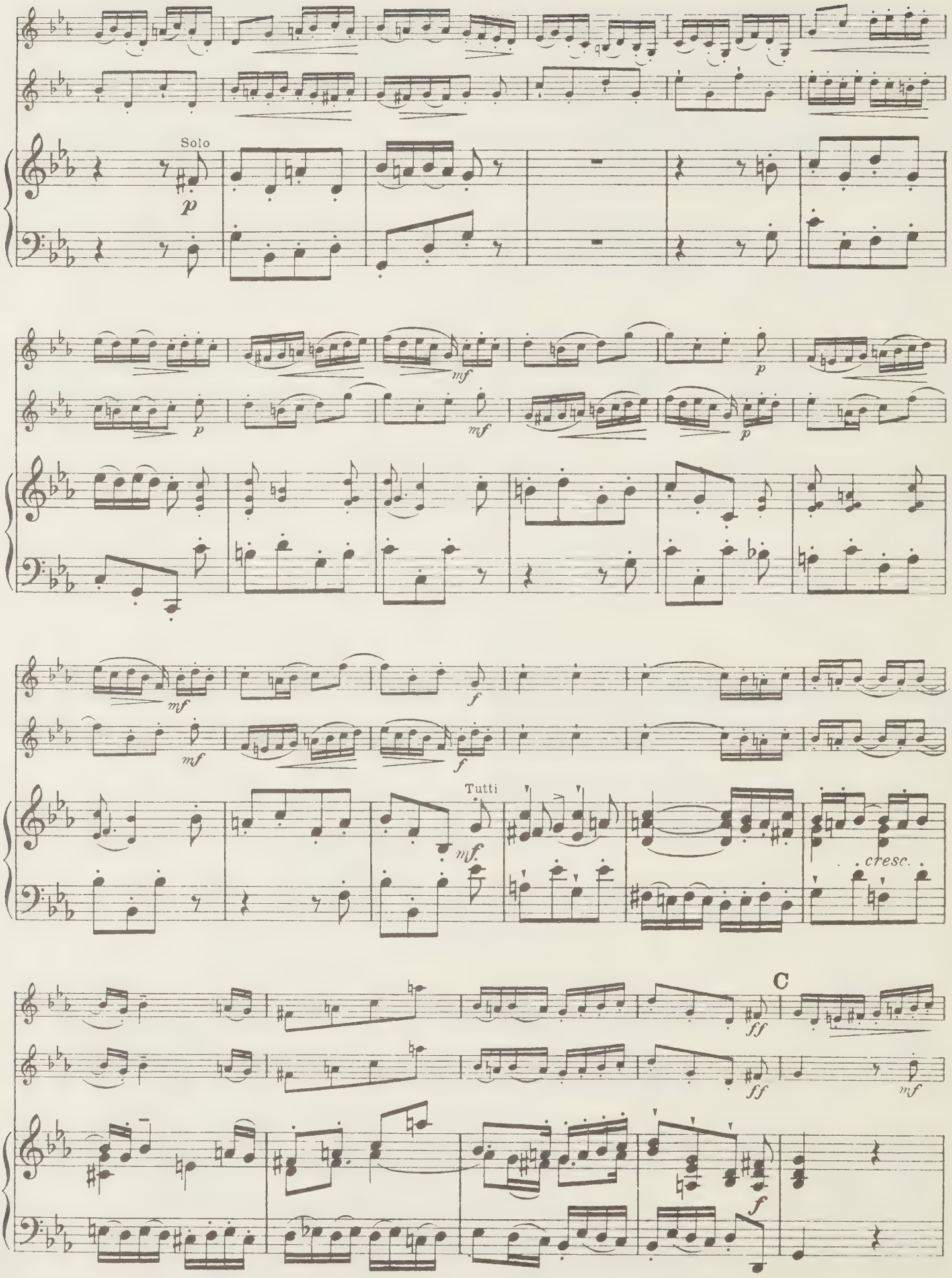

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
tr
f
f
mf
mf
mf
p
cresc.
cresc.
tr
O
f
mp
f
mf

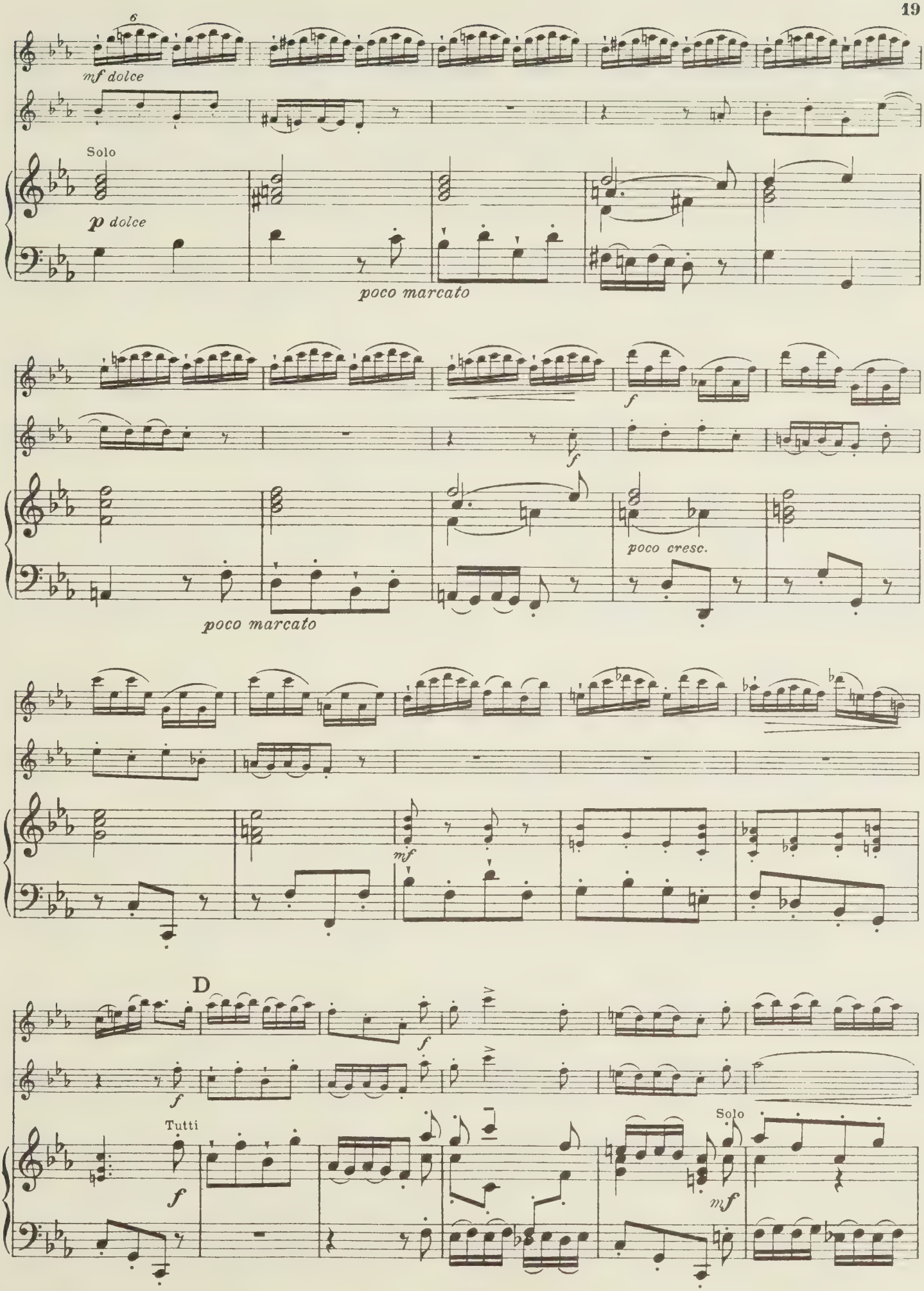

P
mf
mf espr.
p
p
mf
p
cresc. poco a poco
cresc. poco a poco
Q
f
f
tr
tr
p cresc.
cresc.
p
p cresc.
mf
p cresc.
mf
p cresc.
mf

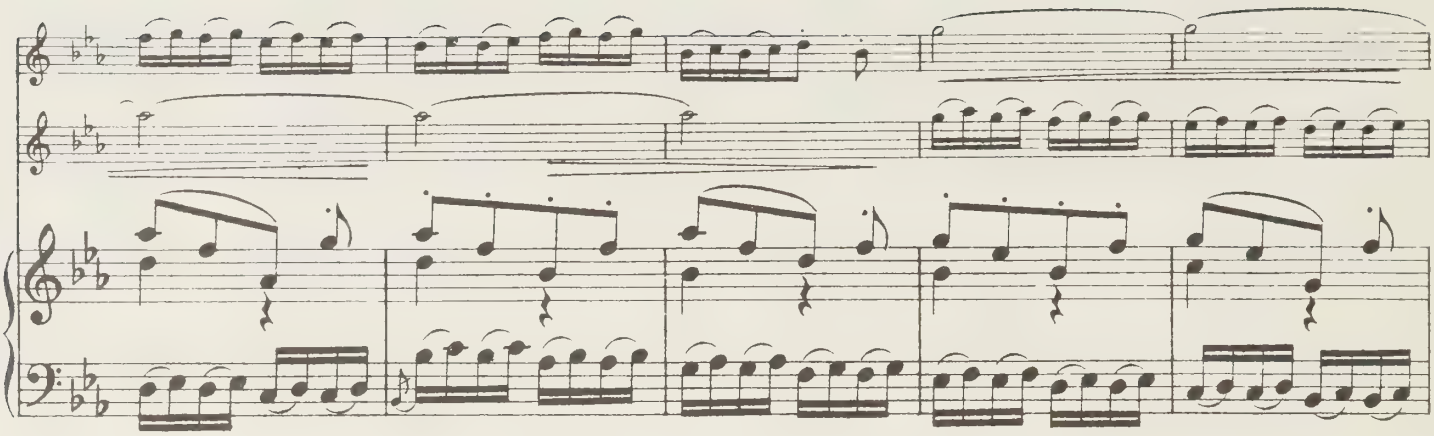

mf
mf
R
f
p
p
f
mf
cresc.
mf
cresc.
f
tr
tr
cresc.
mf
cresc.
mf
cresc.
f
tr
f
mf
mf
f

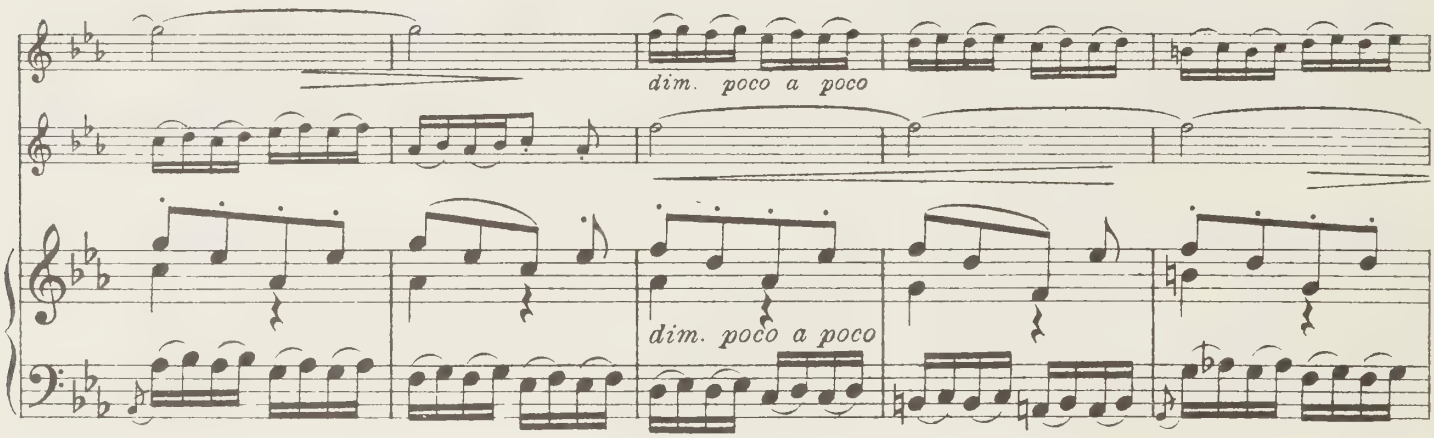

Allegro (♩ = 100)
Tutti
f
mf
p
cresc.

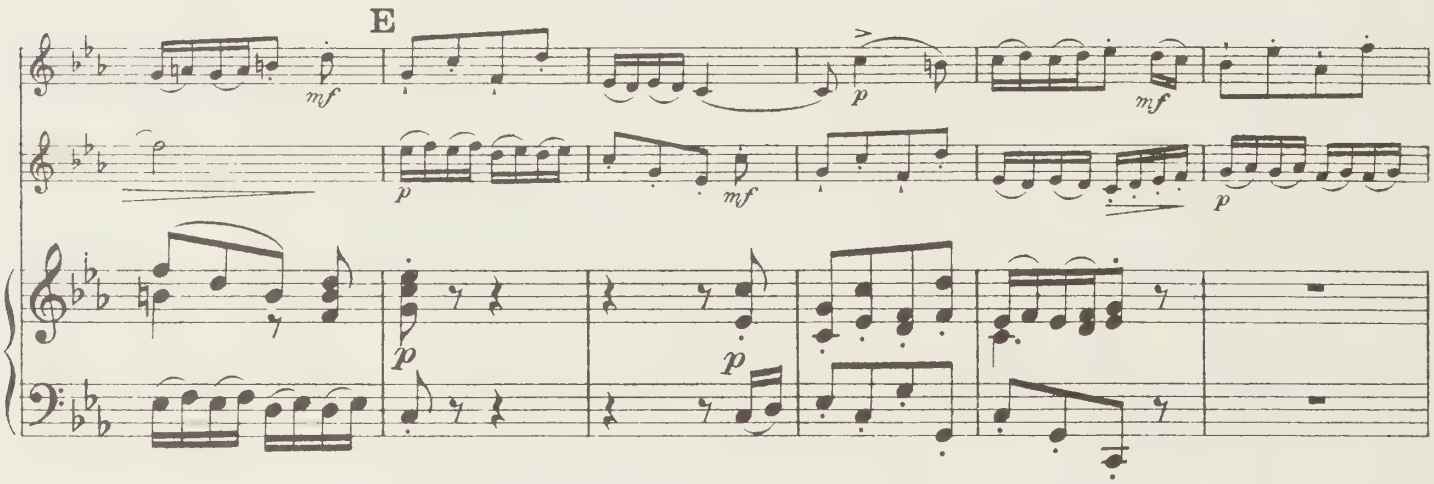

A
Solo
B
Tutti

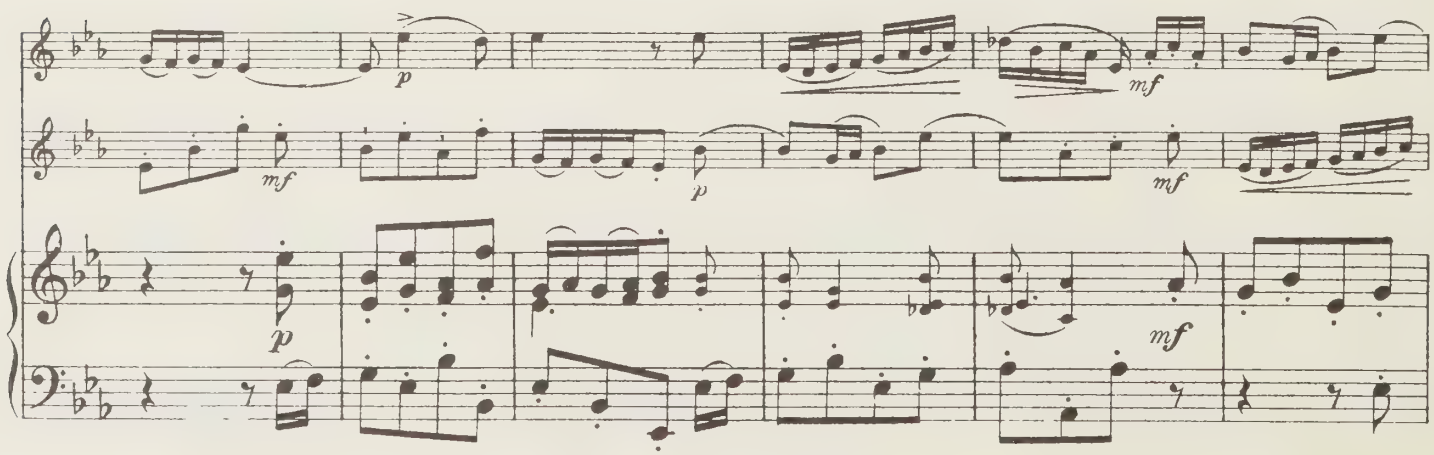

Solo
p
mf
p
mf
p
mf
mf
f
f
Tutti
mf
cresc.
C
ff
ff
mf
f

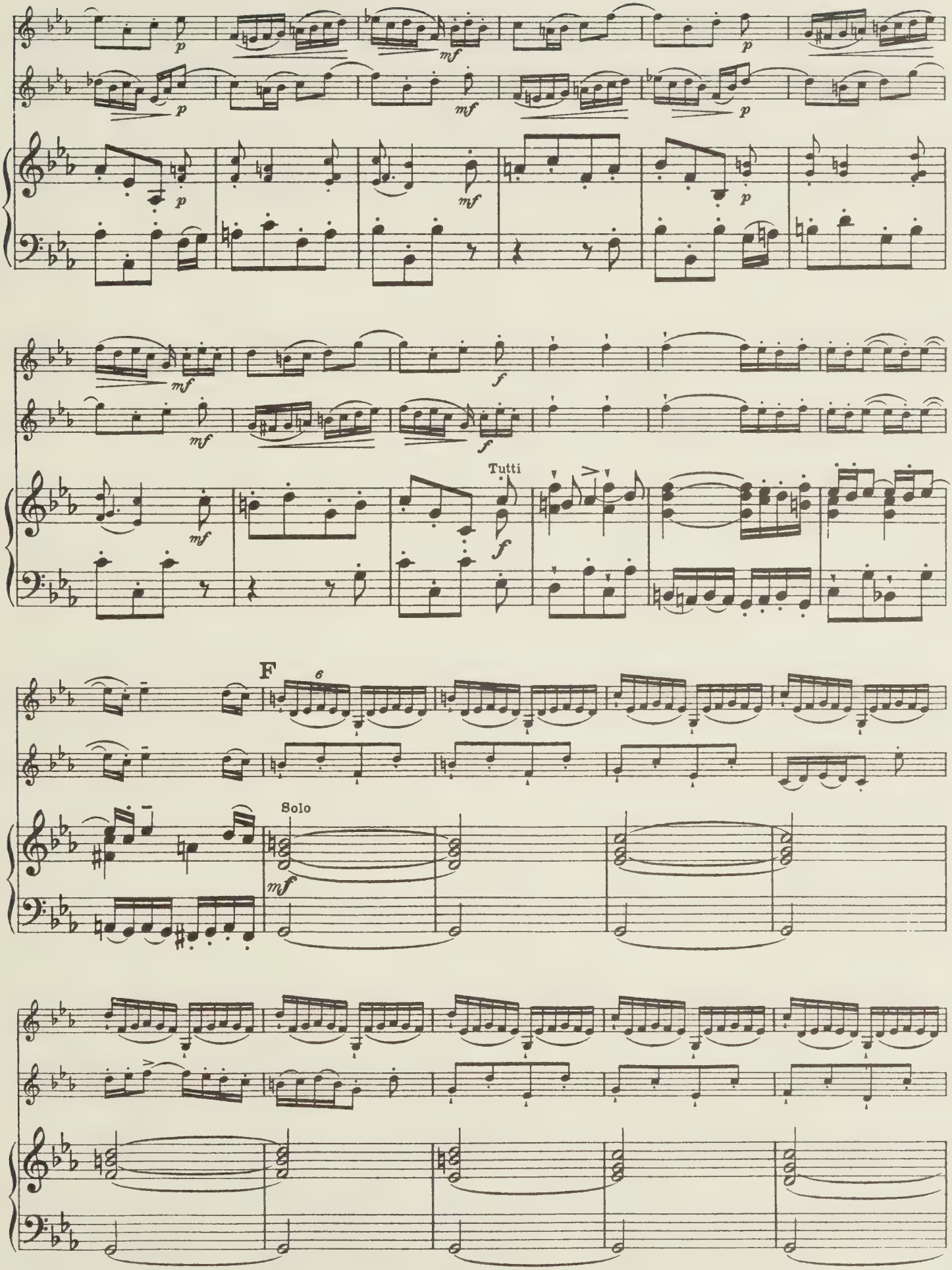

6
mf dolce
Solo
p dolce
poco marcato
f
f
poco cresc.
poco marcato
mf
D
f
f
Tutti
f
Solo
mf

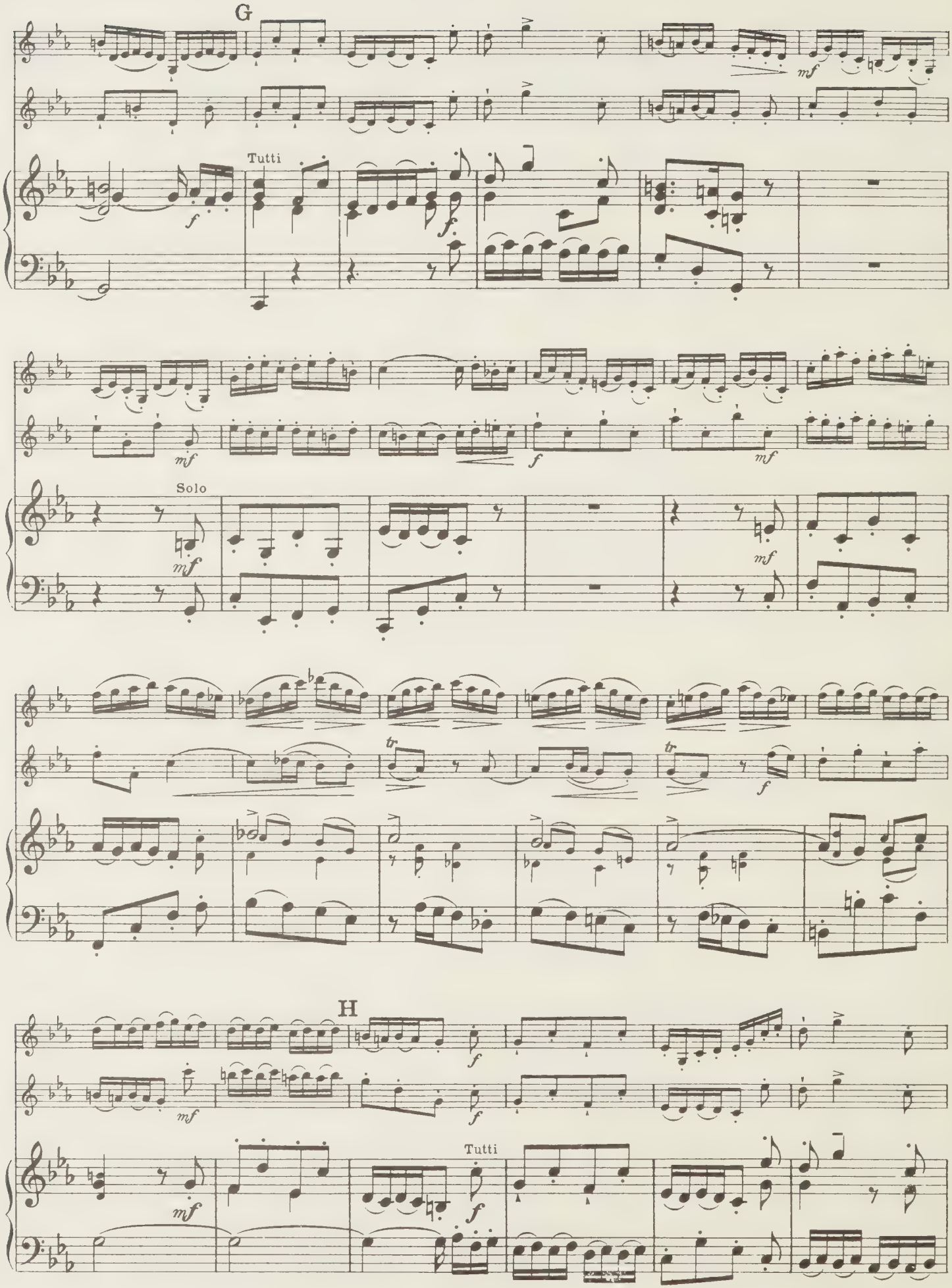


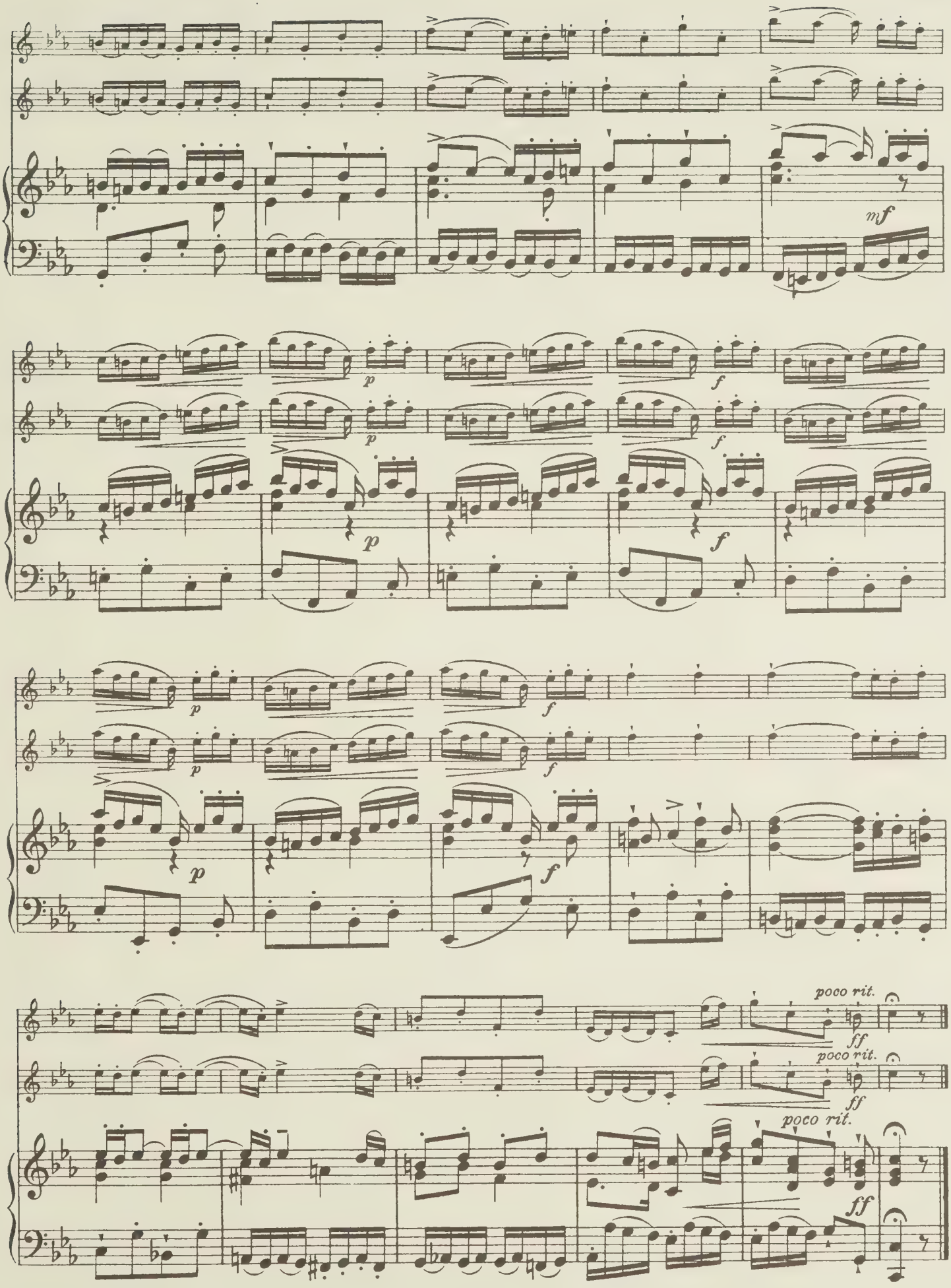

dim. poco a poco
dim. poco a poco


E
mf
p
mf
p
mf
p
p
p

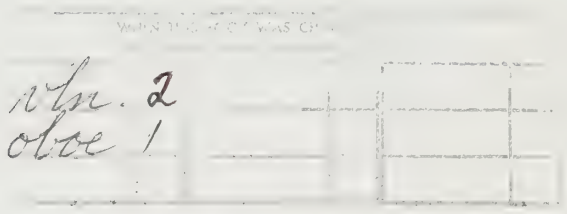

p
mf
p
mf
mf
p
mf


Tutti
F
6
Solo


G
Tutti
Solo
H
Tutti


mf
p
f
poco rit.
ff

CIRCULATES ONLY WITH
ALL PERFORMING PARTS



oboe

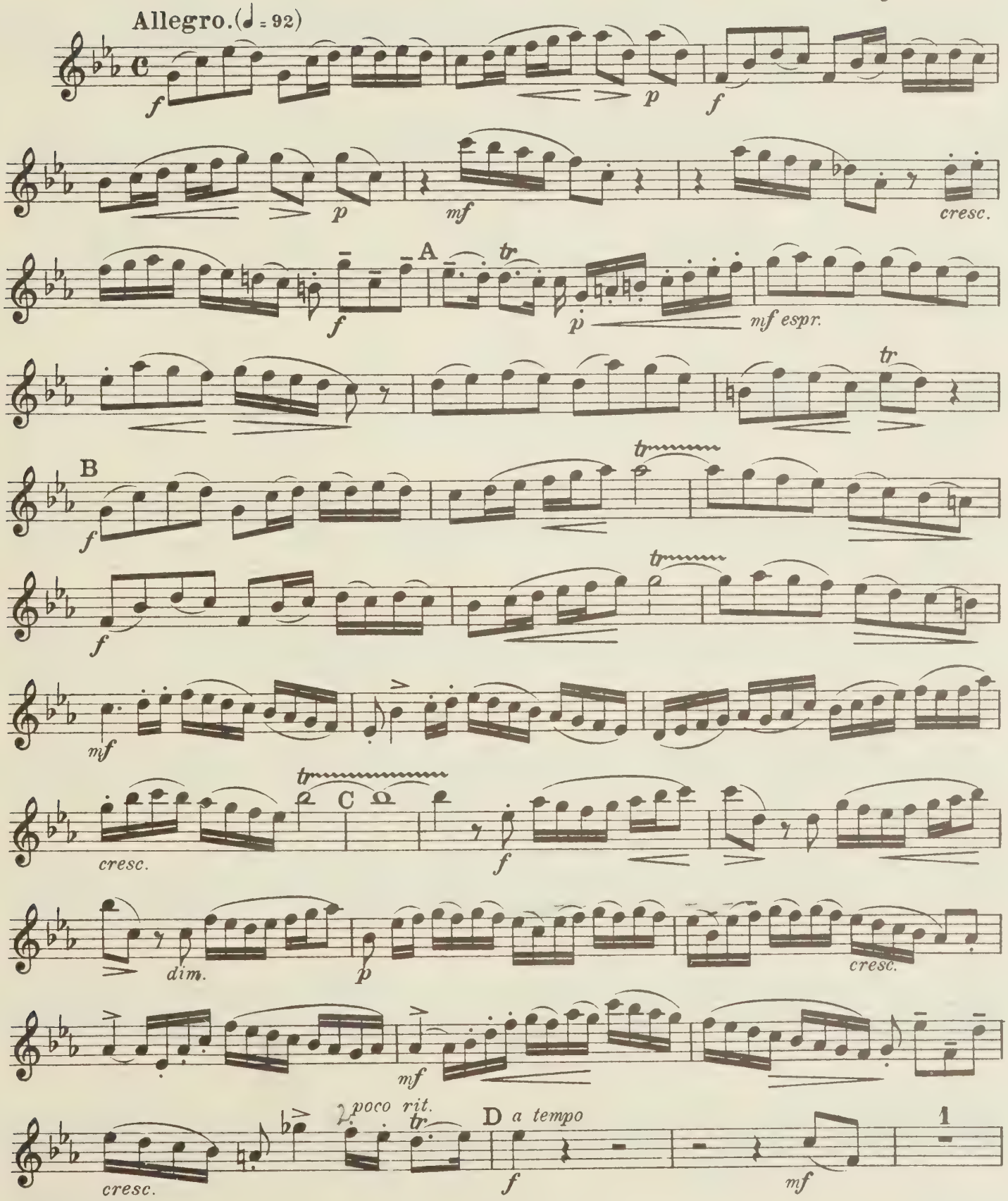
M
1141
B16
S.1060
1920z
c.1
MUSIC

Konzert für Violine und Oboe

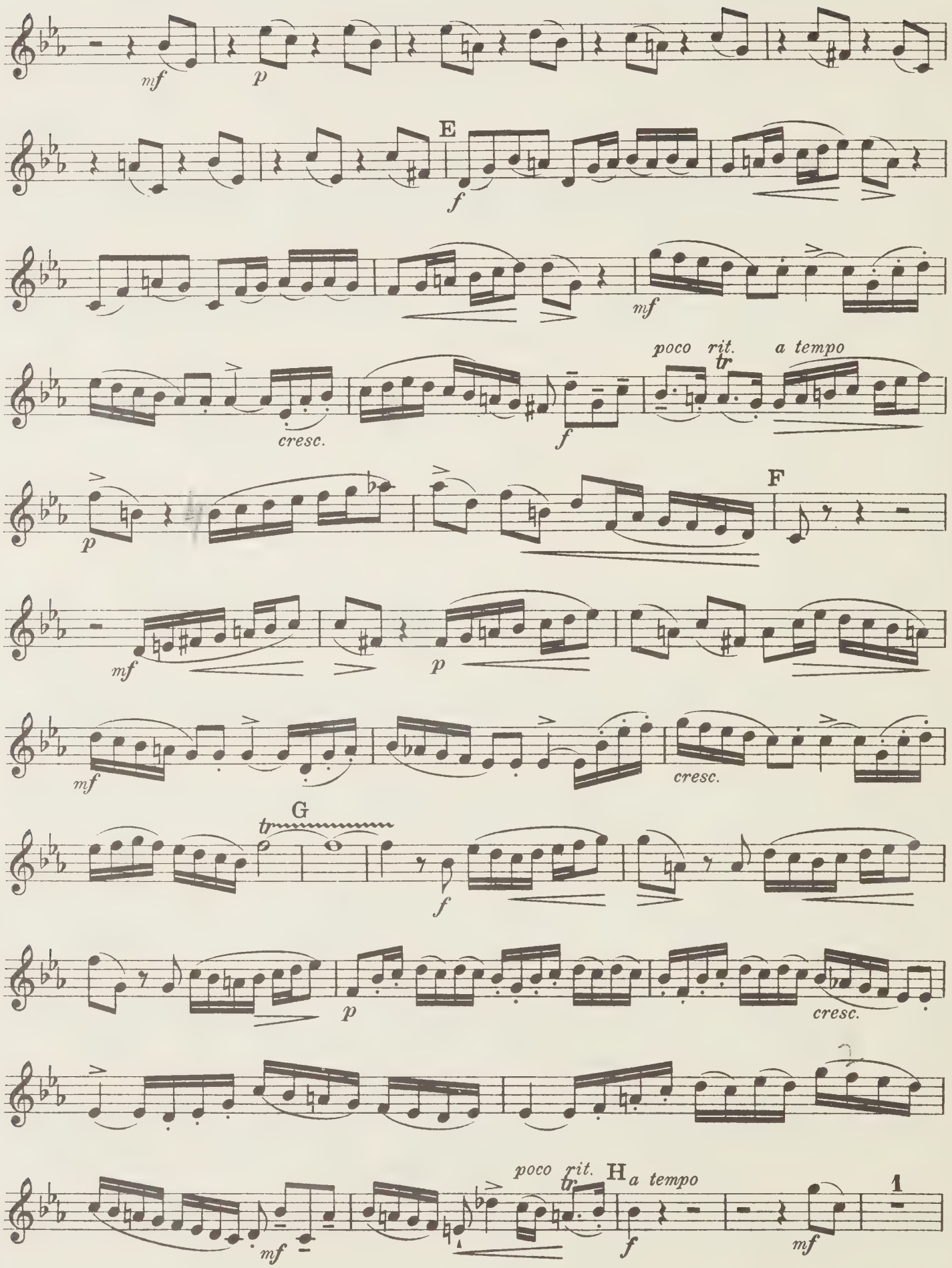
oder zwei Violinen.

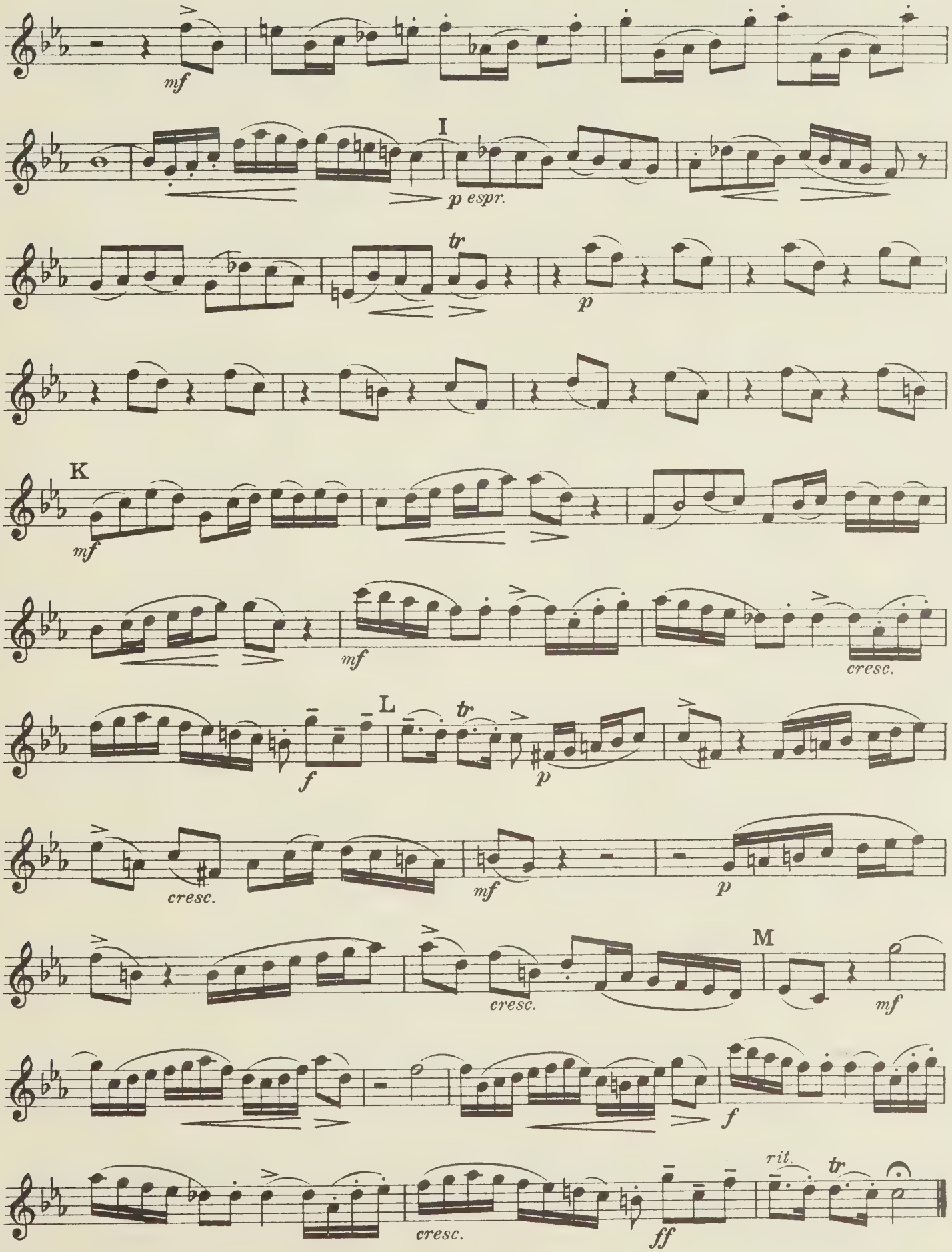
OBOE.

J. S. Bach.

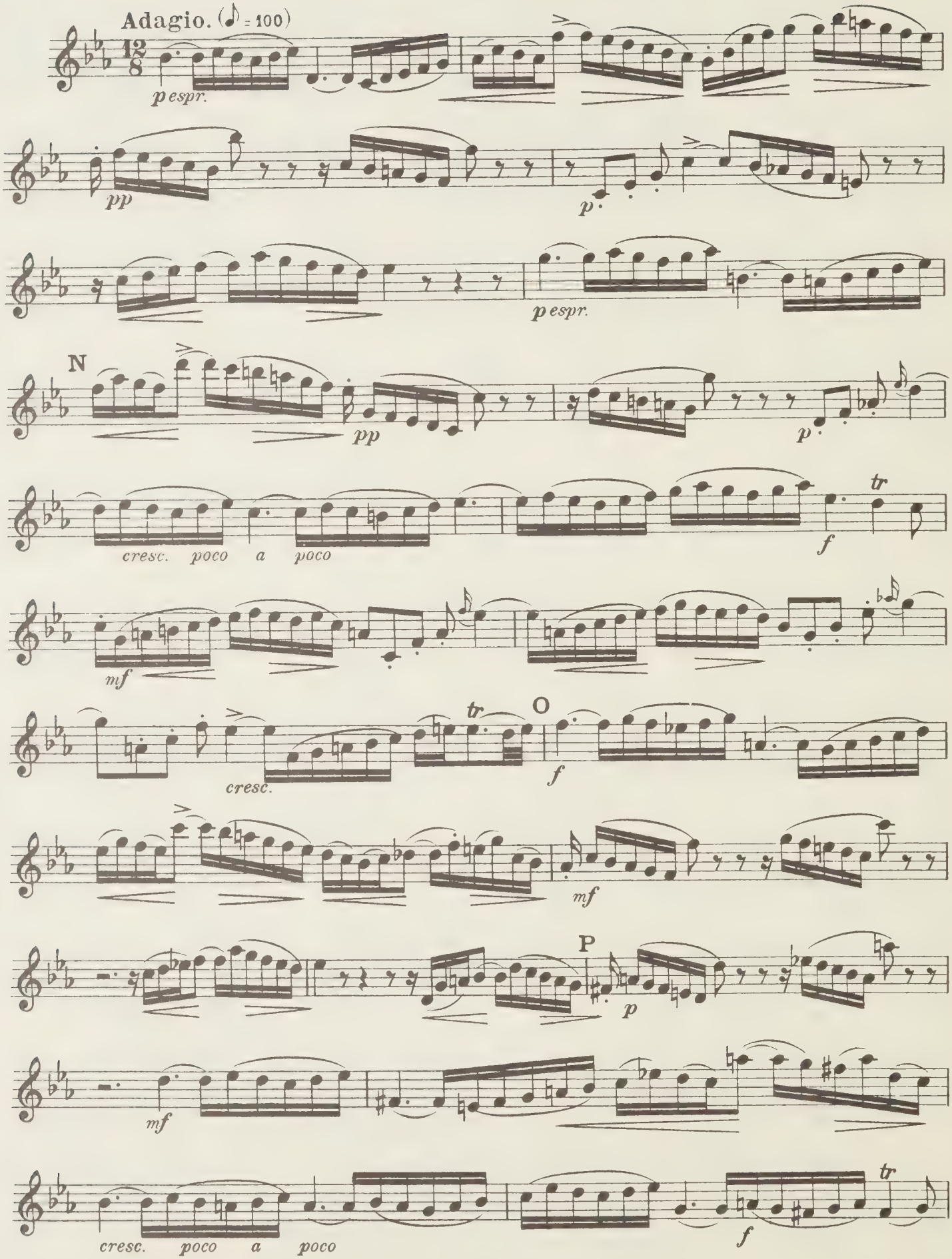


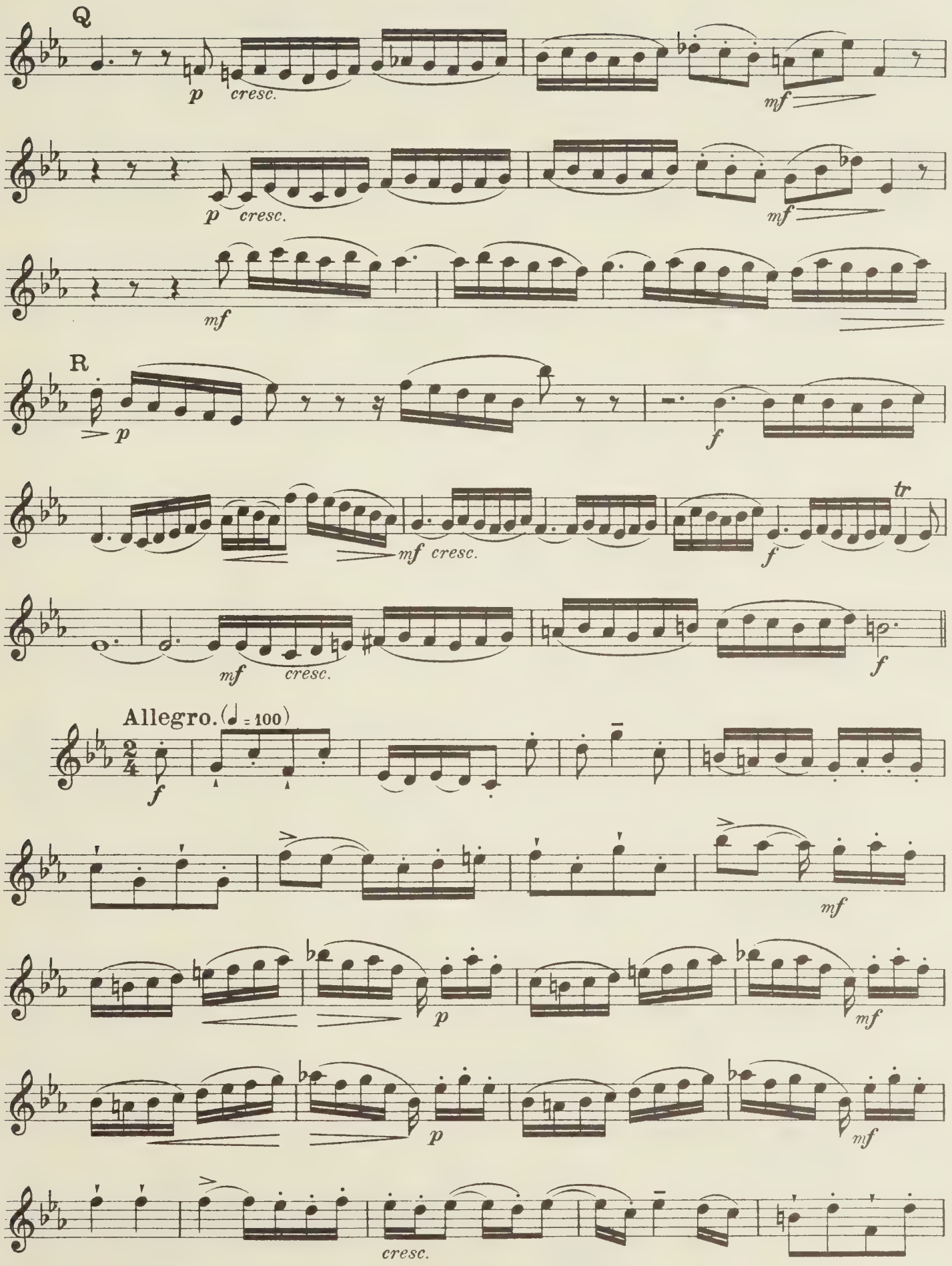
OBOE.


mf
p
E
f
mf
poco rit.
a tempo
tr
cresc.
f
p
F
mf
p
mf
cresc.
G
tr
f
p
cresc.
poco rit.
H
a tempo
tr
mf
f
mf
1

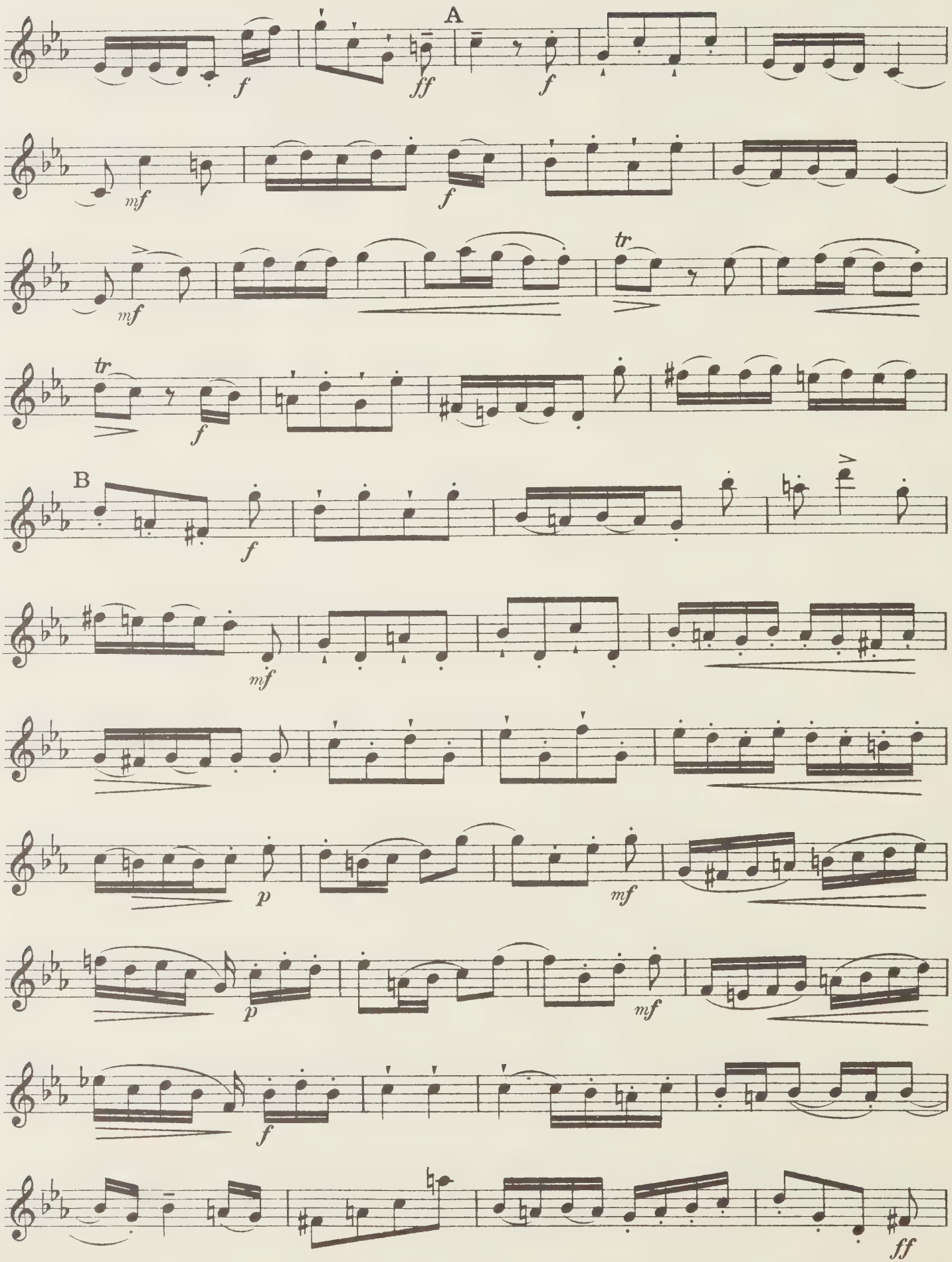

mf
I
p espr.
tr
p
K
mf
mf
cresc.
L
tr
f
p
cresc.
mf
p
M
cresc.
mf
f
rit.
tr
cresc.
ff

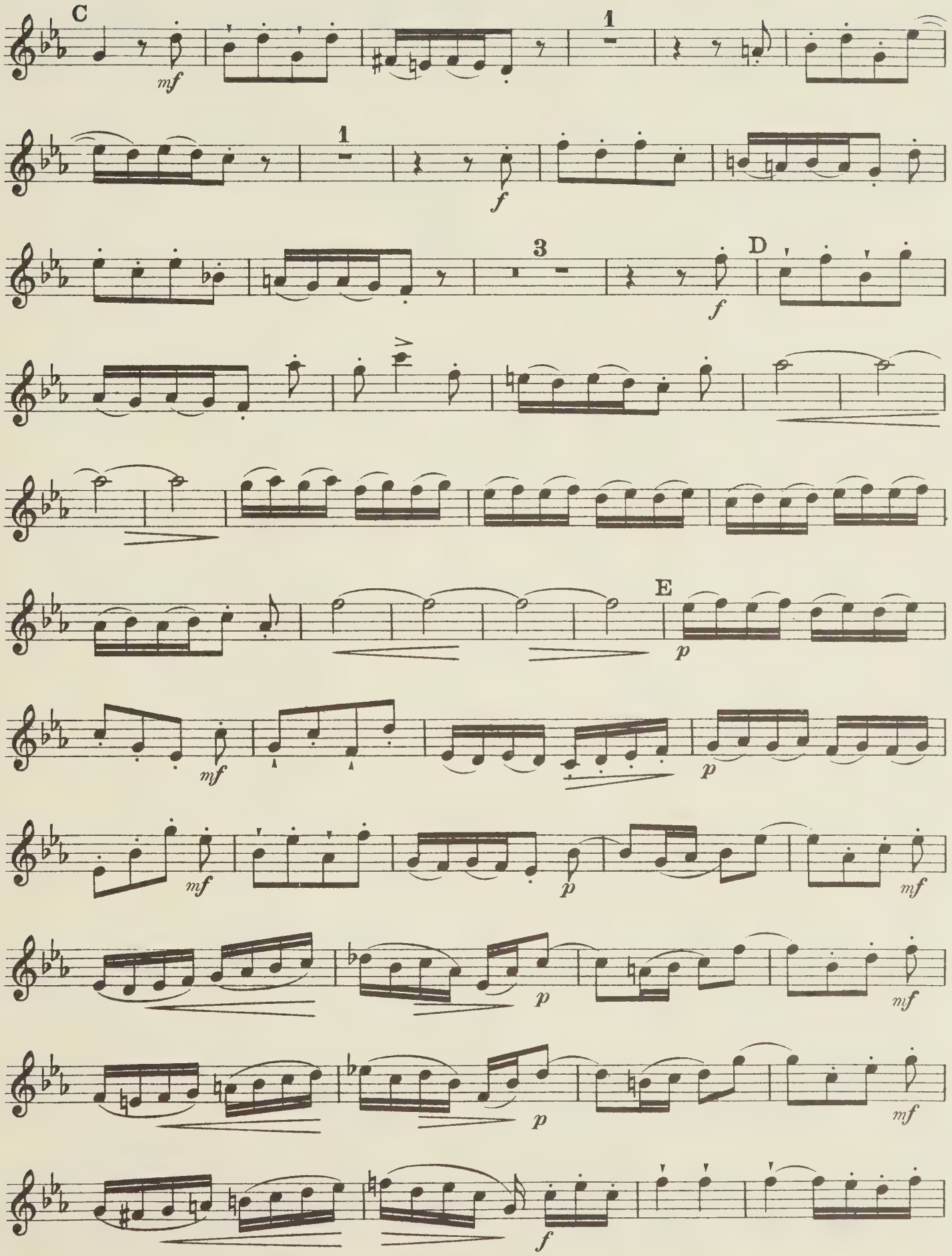
OBOE.


Adagio. (♪ = 100)
12/8
p espr.
pp
p
p espr.
N
pp
p
cresc. poco a poco
f
tr
mf
O
tr
cresc.
f
mf
P
p
mf
cresc. poco a poco
f
tr

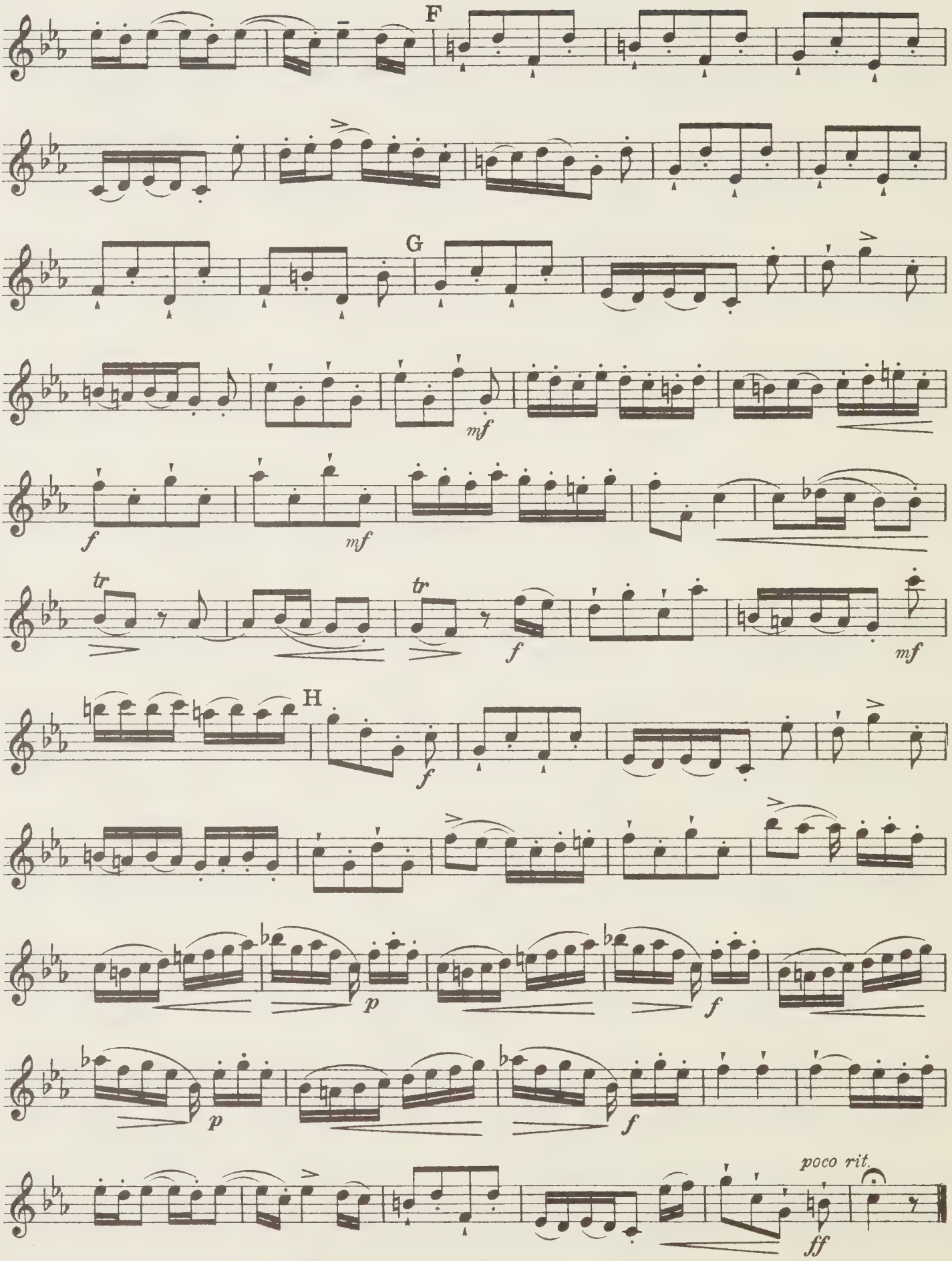

Q
p
cresc.
mf
p
cresc.
mf
mf
R
p
f
mf
cresc.
f
tr
mf
cresc.
f
Allegro. (♩ = 100)
f
mf
p
mf
p
mf
cresc.

OBOE.




C
mf
1
1
f
3
f
D
E
p
mf
p
mf
p
mf
p
mf
p
mf
f

OBOE.



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violin I

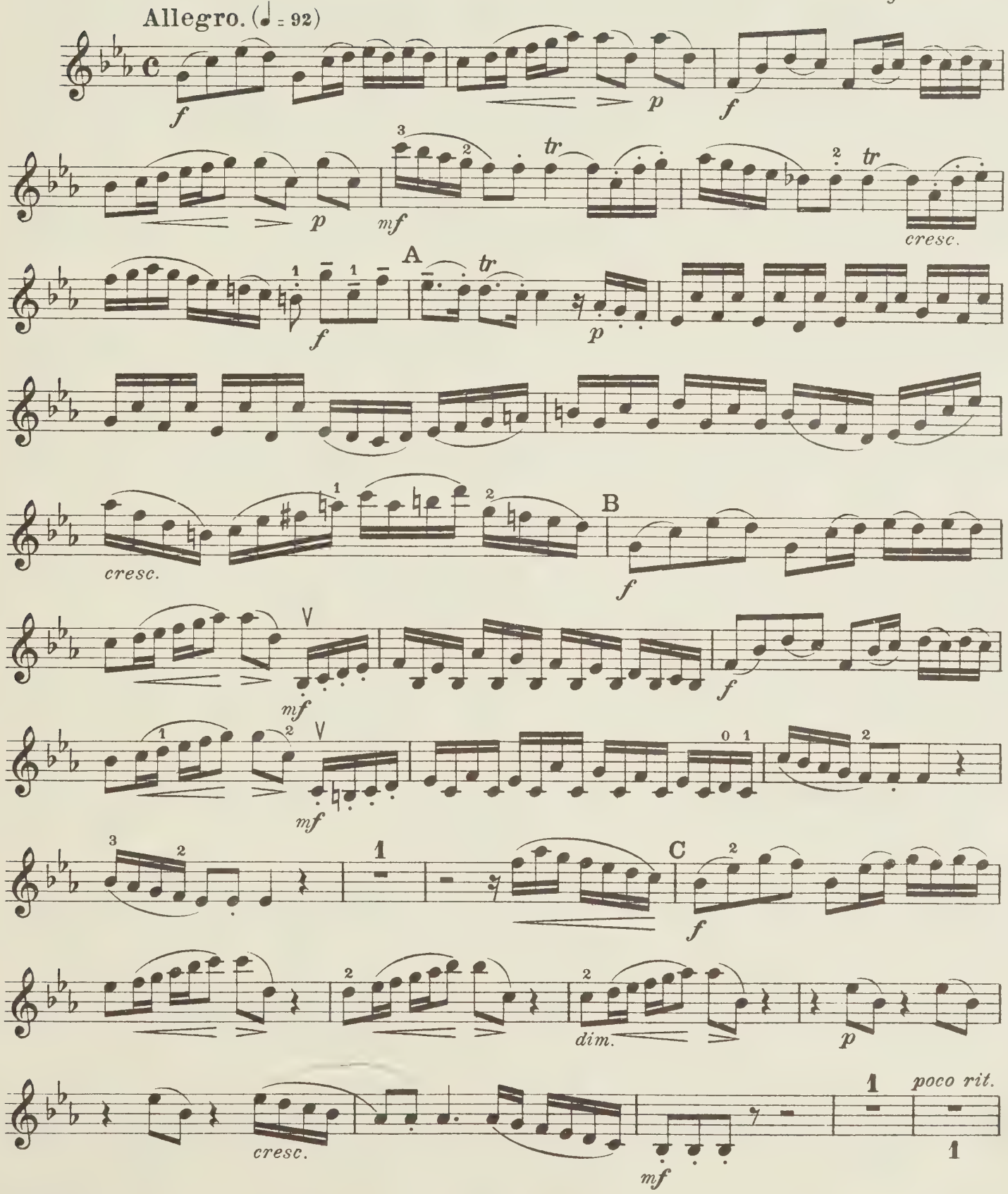
M
1141
B16
S.1060
1920z
c.1
MUSIC

Konzert für Violine und Oboe

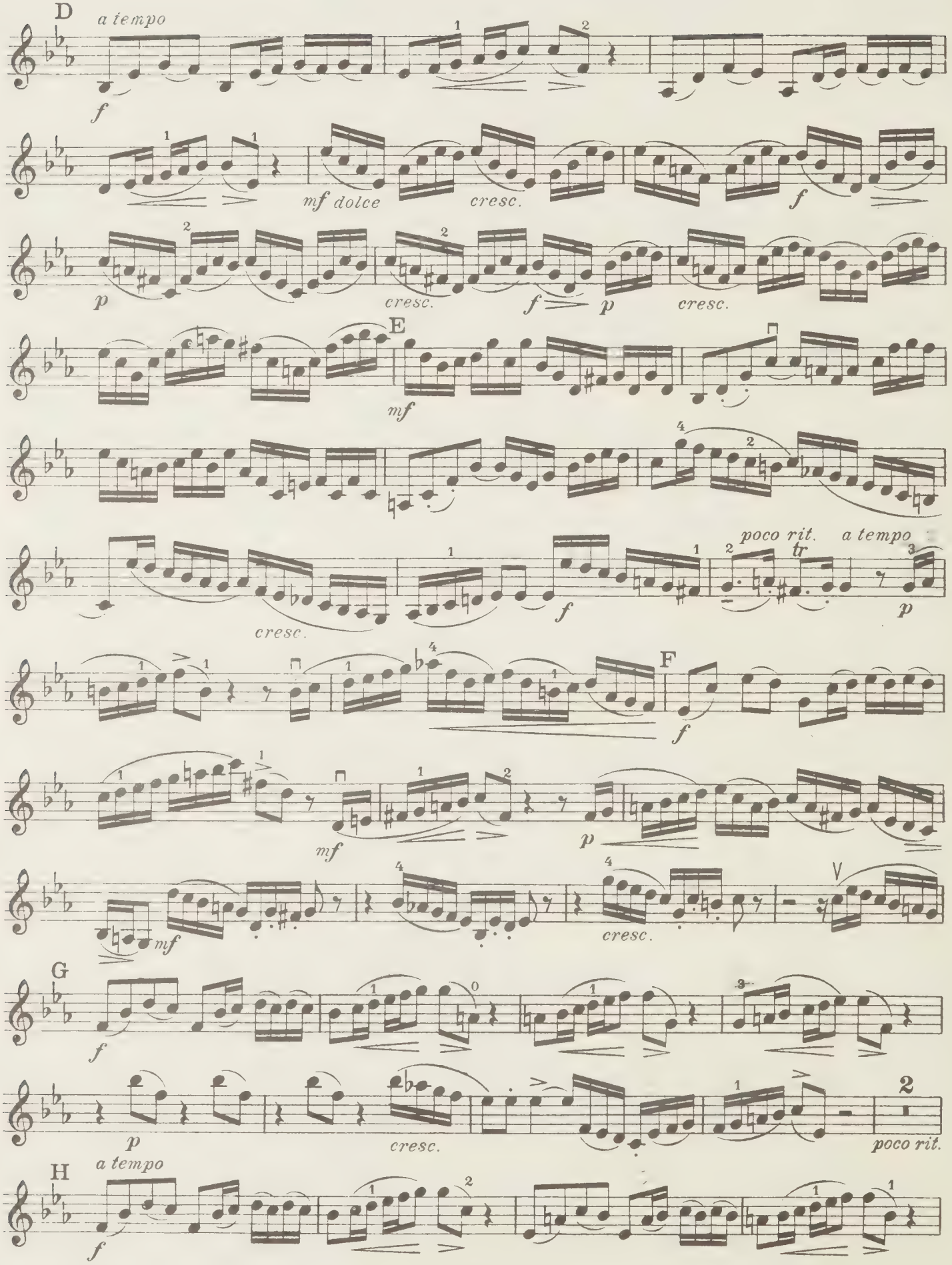
oder zwei Violinen.

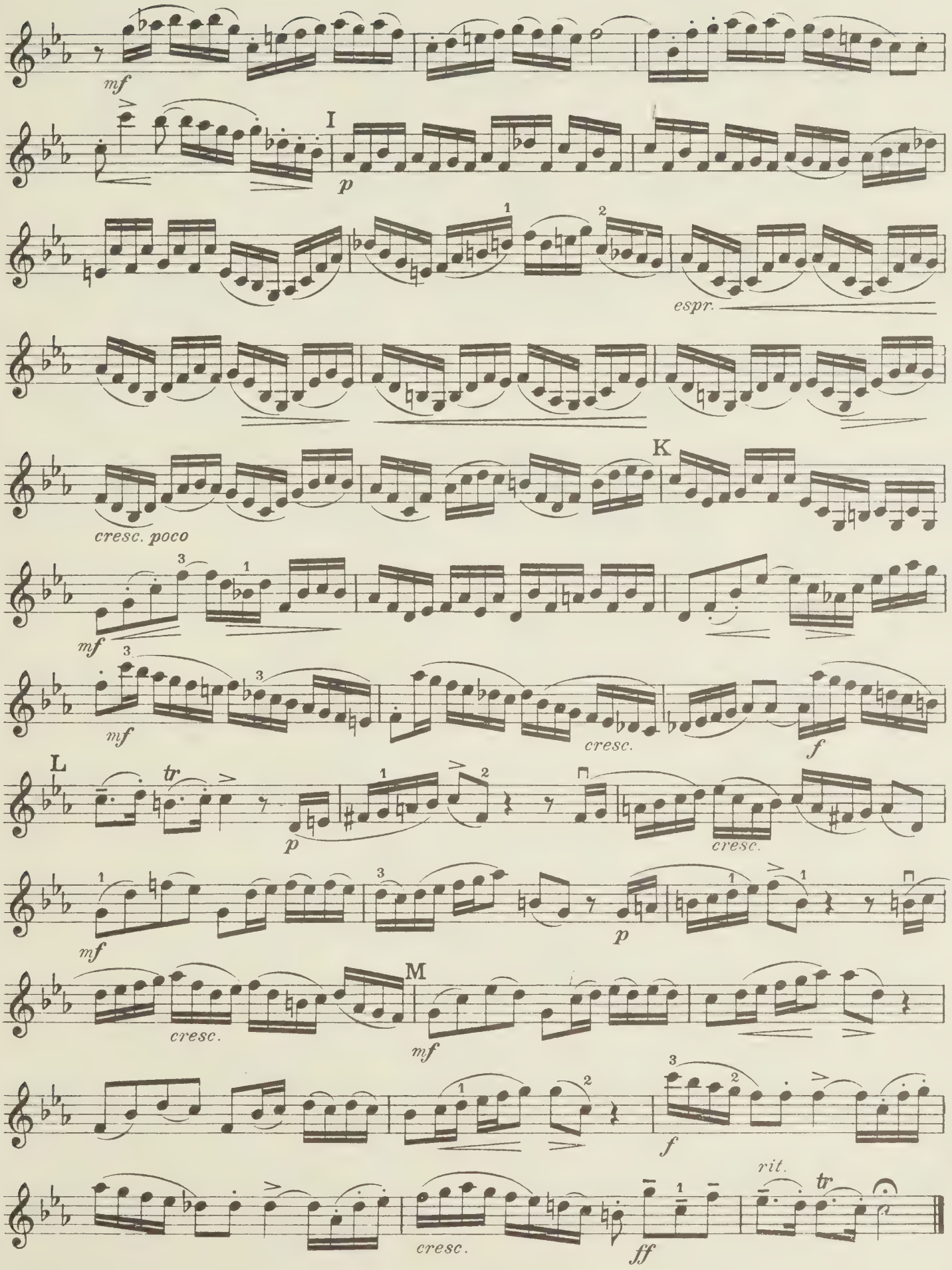
VIOLINE I.

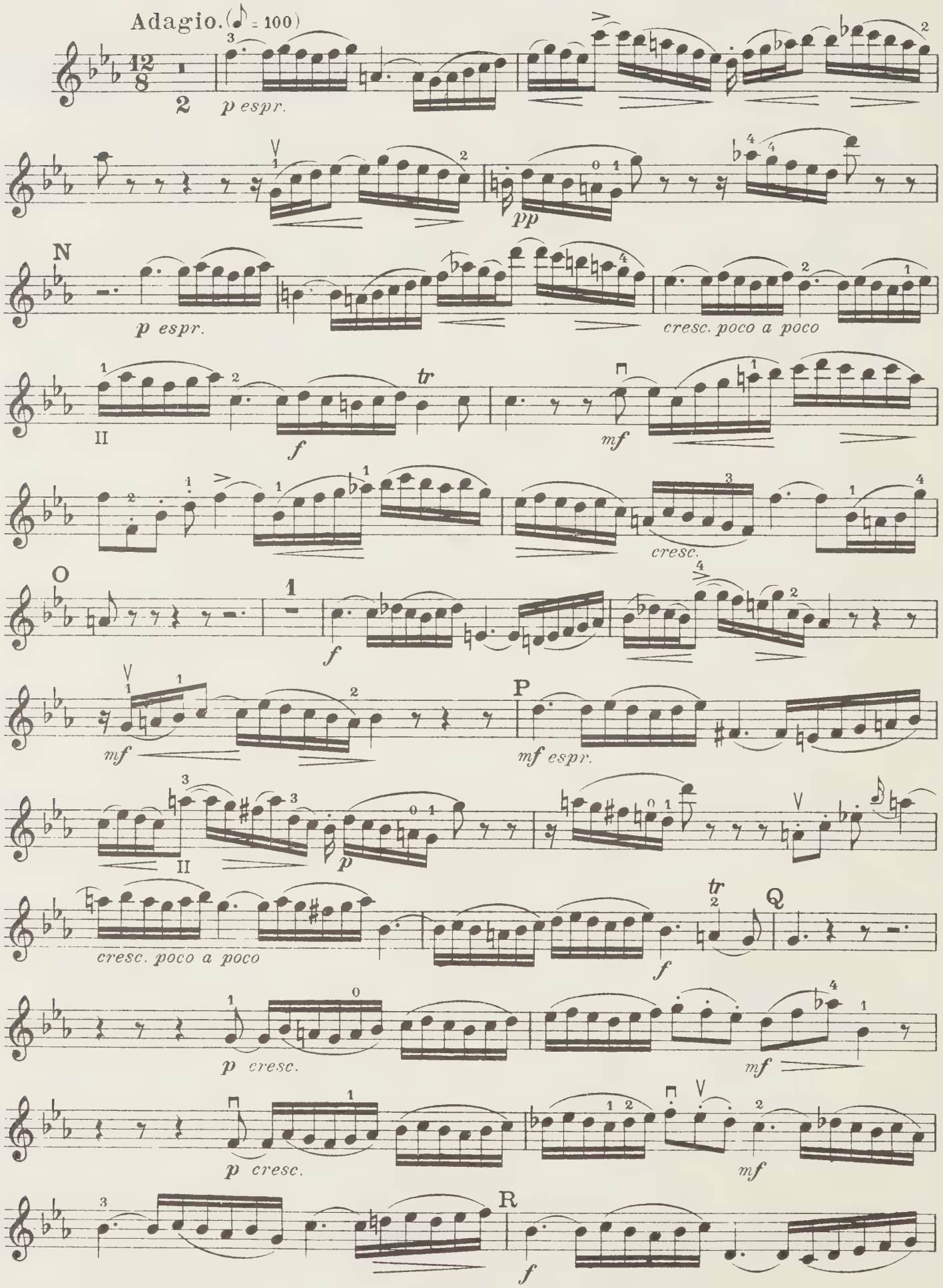
J. S. Bach.

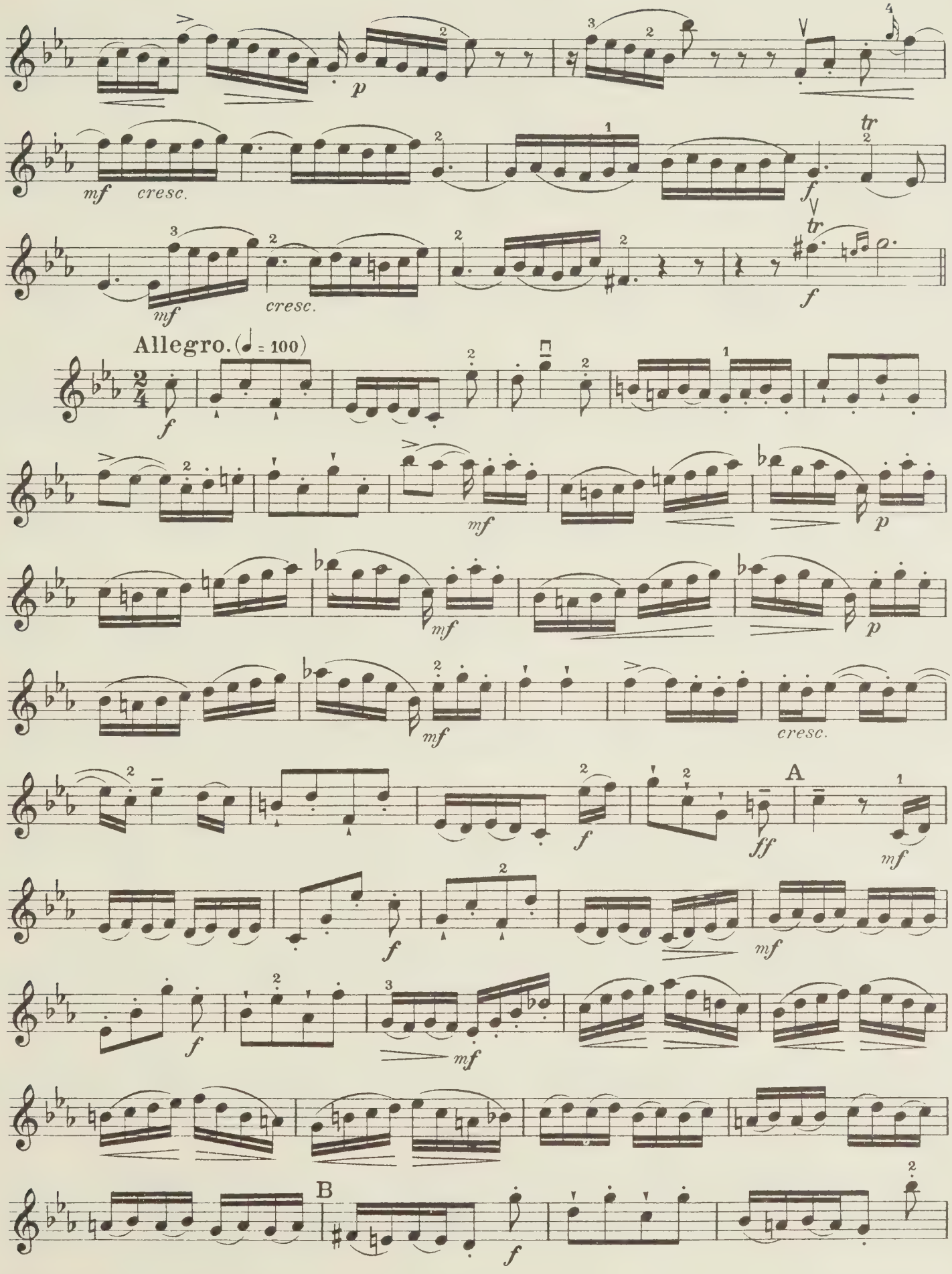


VIOLINE I.

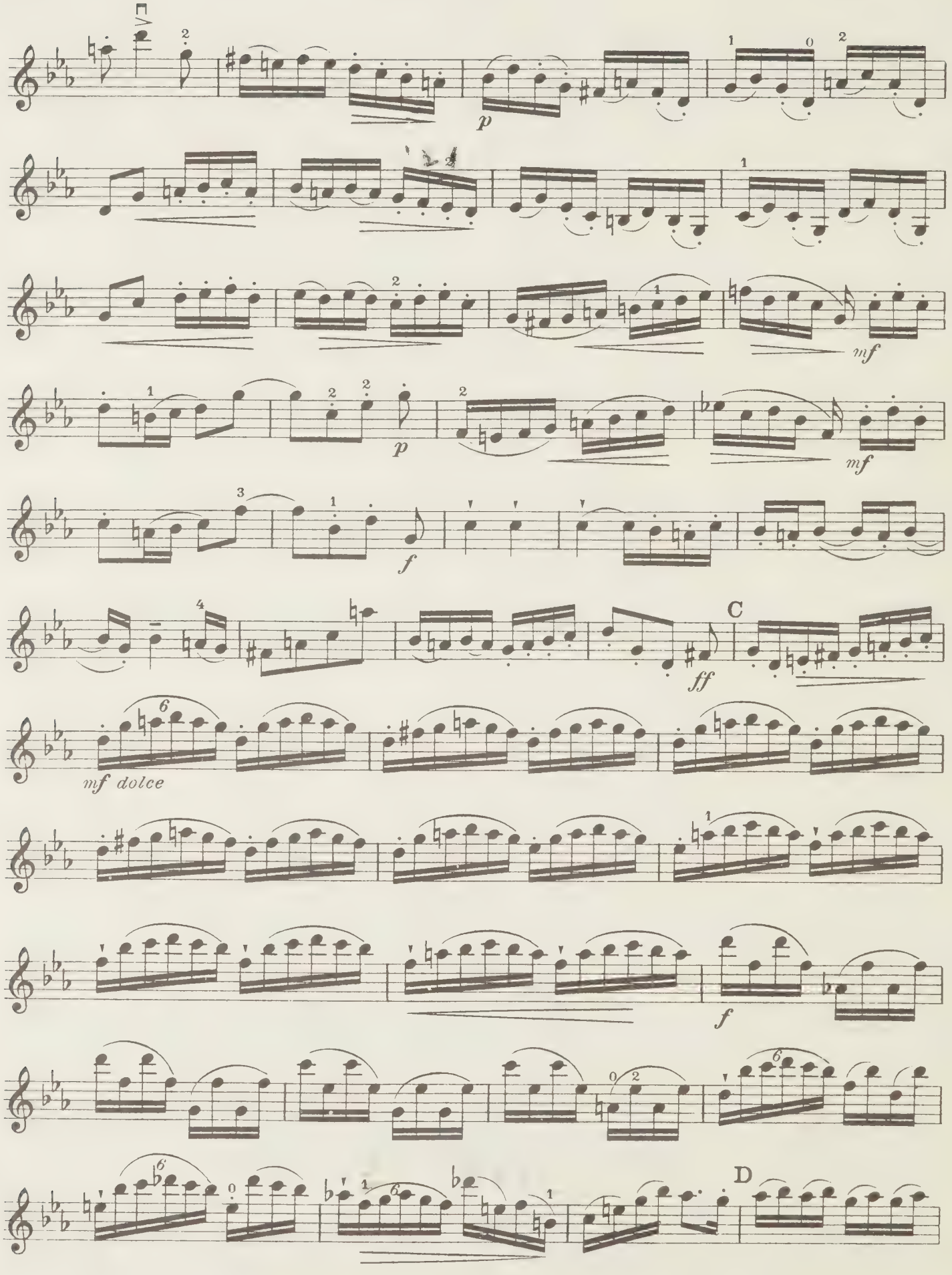

D
a tempo
f
mf dolce
cresc.
f
p
cresc.
f
p
cresc.
E
mf
cresc.
f
poco rit.
a tempo
p
F
f
mf
p
mf
cresc.
G
f
p
cresc.
2
poco rit.
H
a tempo
f

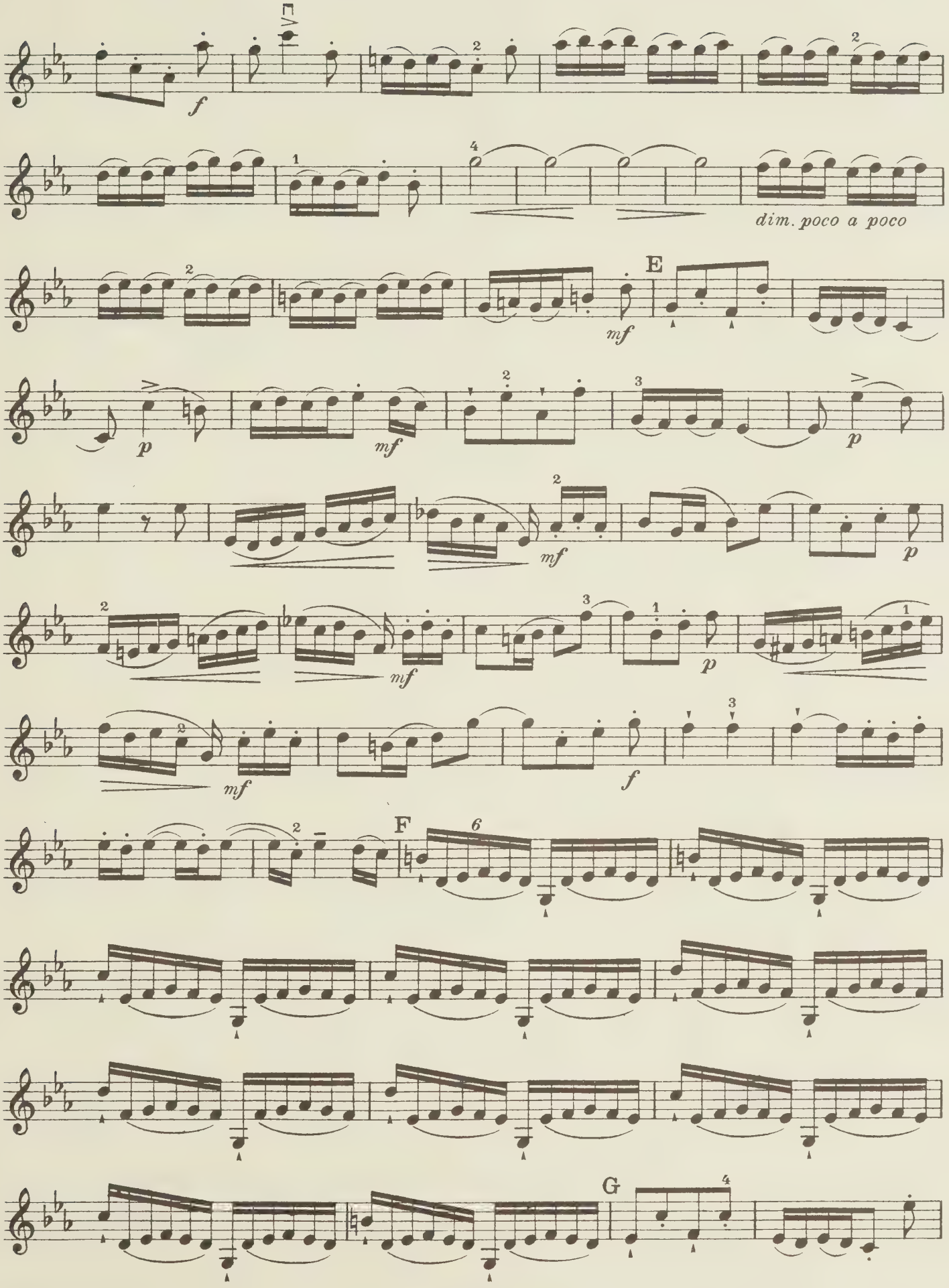

mf
I
p
espr.
cresc. poco
K
mf
mf
cresc.
f
L
tr
p
cresc.
mf
p
cresc.
M
mf
f
rit.
tr
cresc.
ff

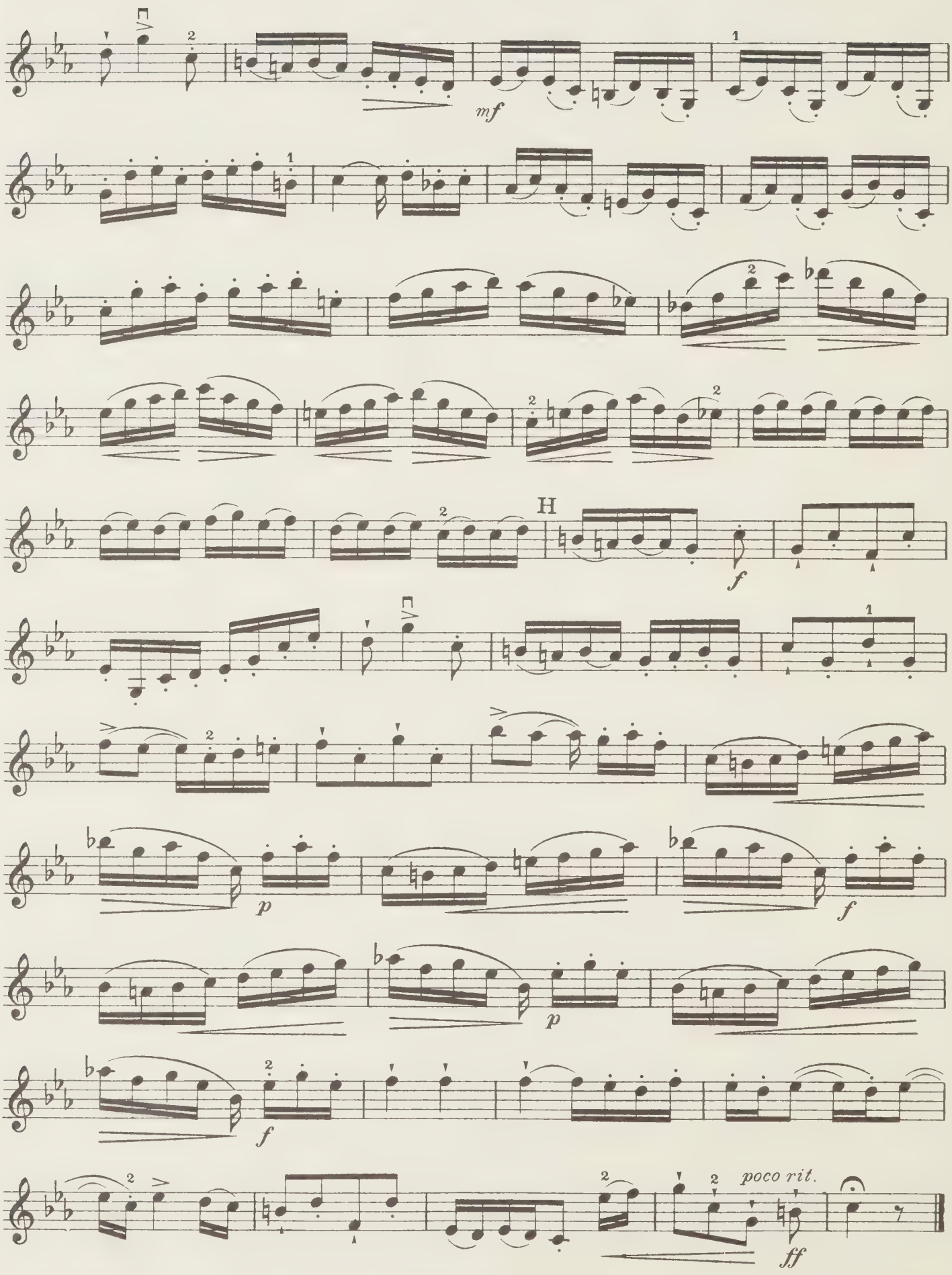

Adagio. (♪ = 100)
12/8
p espr.
pp
N
p espr.
cresc. poco a poco
tr
f
mf
cresc.
O
P
mf espr.
cresc. poco a poco
Q
p cresc.
mf
R


p
mf cresc.
f
tr
mf
cresc.
f
tr
Allegro. (♩ = 100)
f
mf
p
mf
p
mf
cresc.
A
f
ff
mf
f
mf
f
mf
B
f

VIOLINE I.




f
dim. poco a poco
E
mf
p
F
G


mf
H
f
p
p
f
f
poco rit.
ff

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violin II

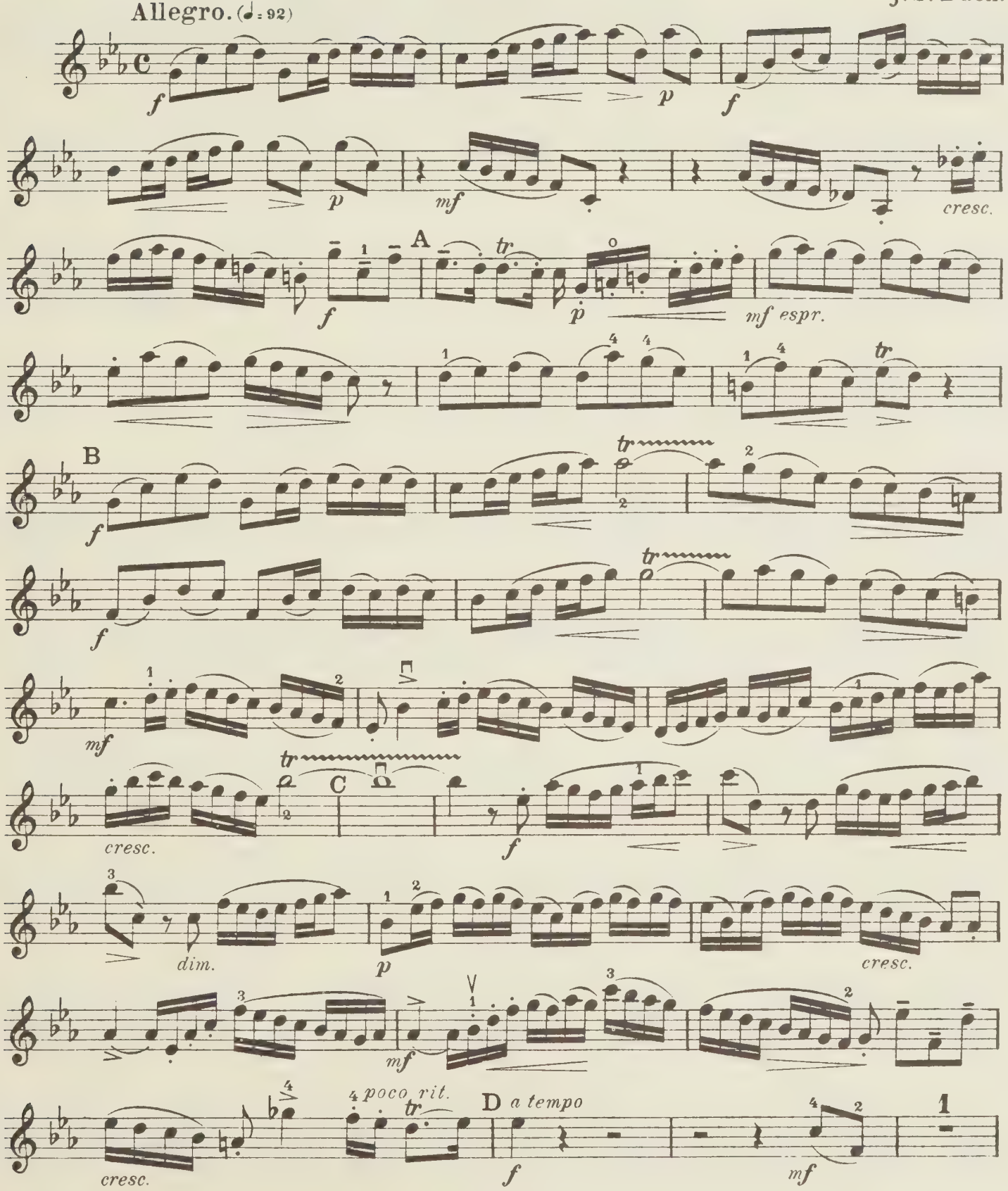
M
1141
B16
S.1060
1920z
c.1
MUSIC

Konzert für Violine und Oboe

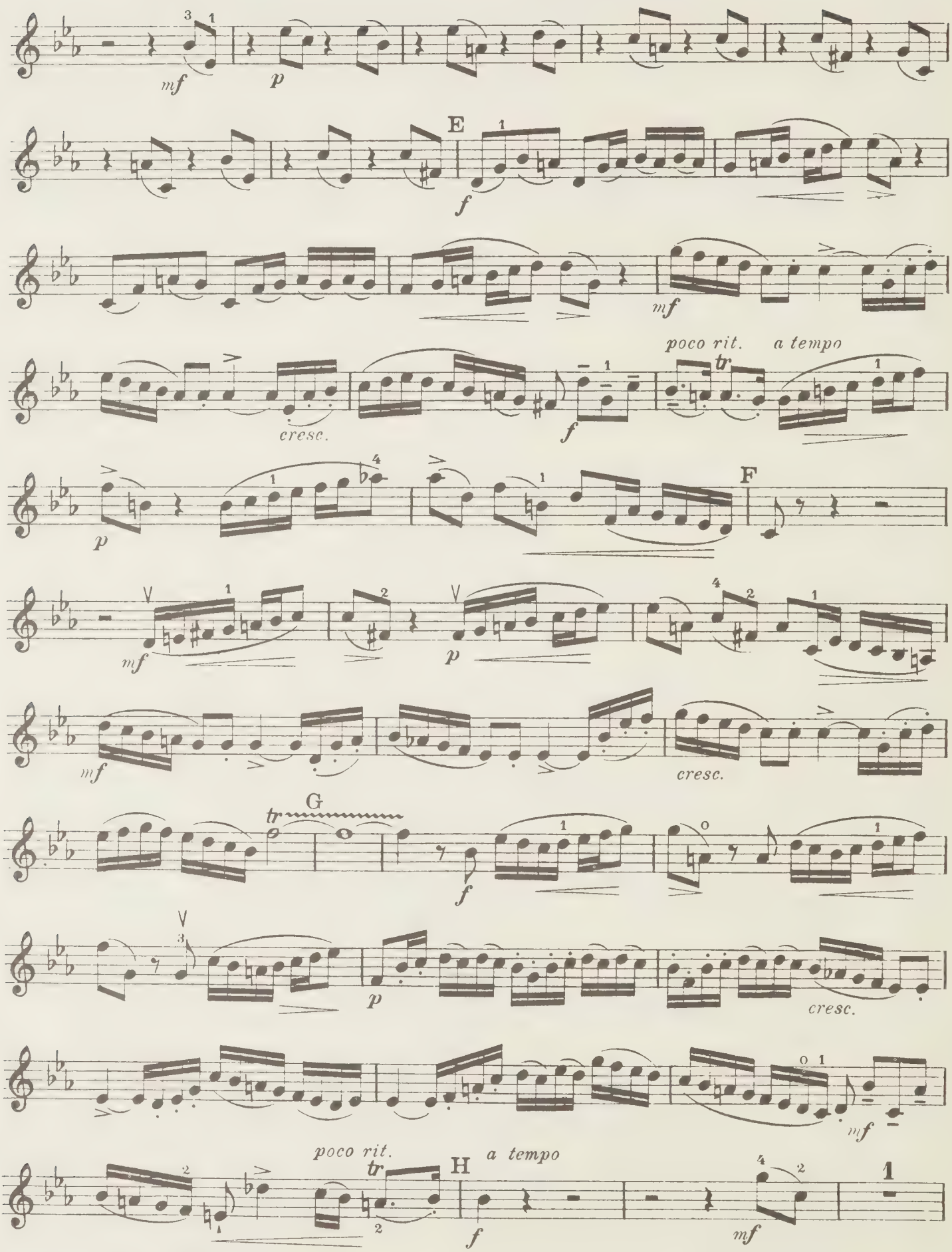
oder zwei Violinen.

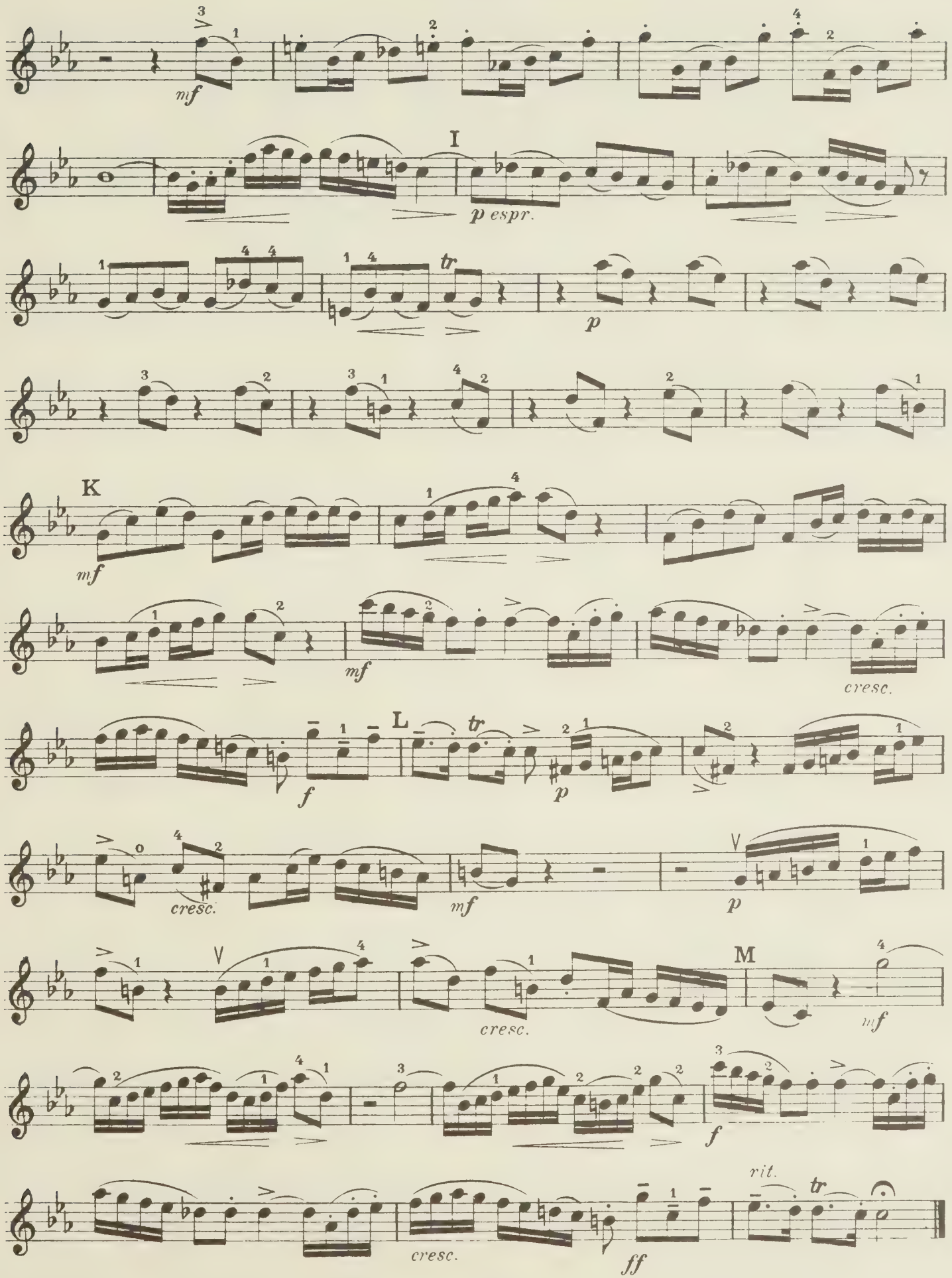
VIOLINE II.

J. S. Bach.

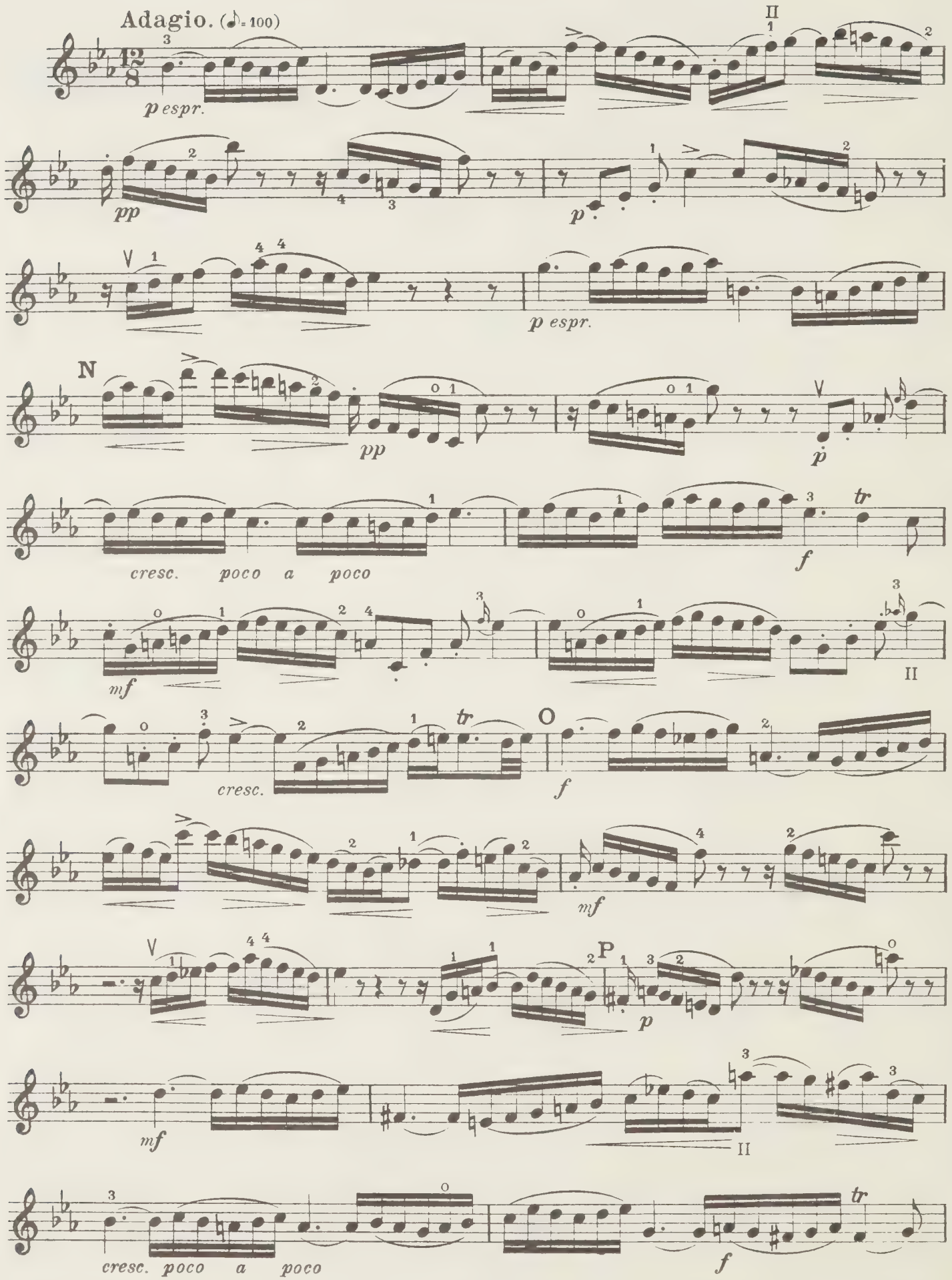


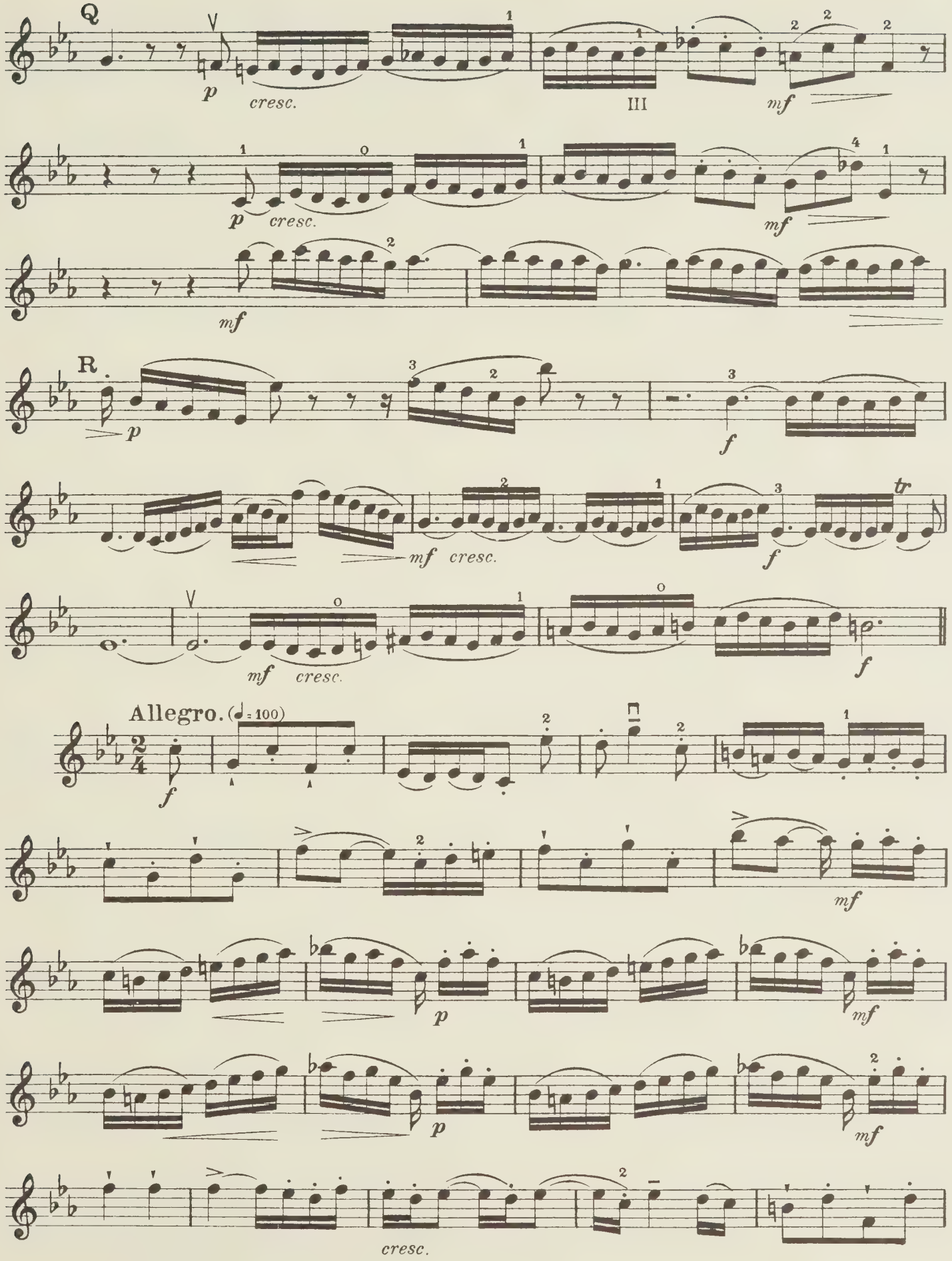
VIOLINE II.


mf
p
E
f
mf
poco rit.
a tempo
cresc.
f
p
F
mf
p
mf
cresc.
G
tr
f
p
cresc.
mf
poco rit.
tr
H
a tempo
f
mf

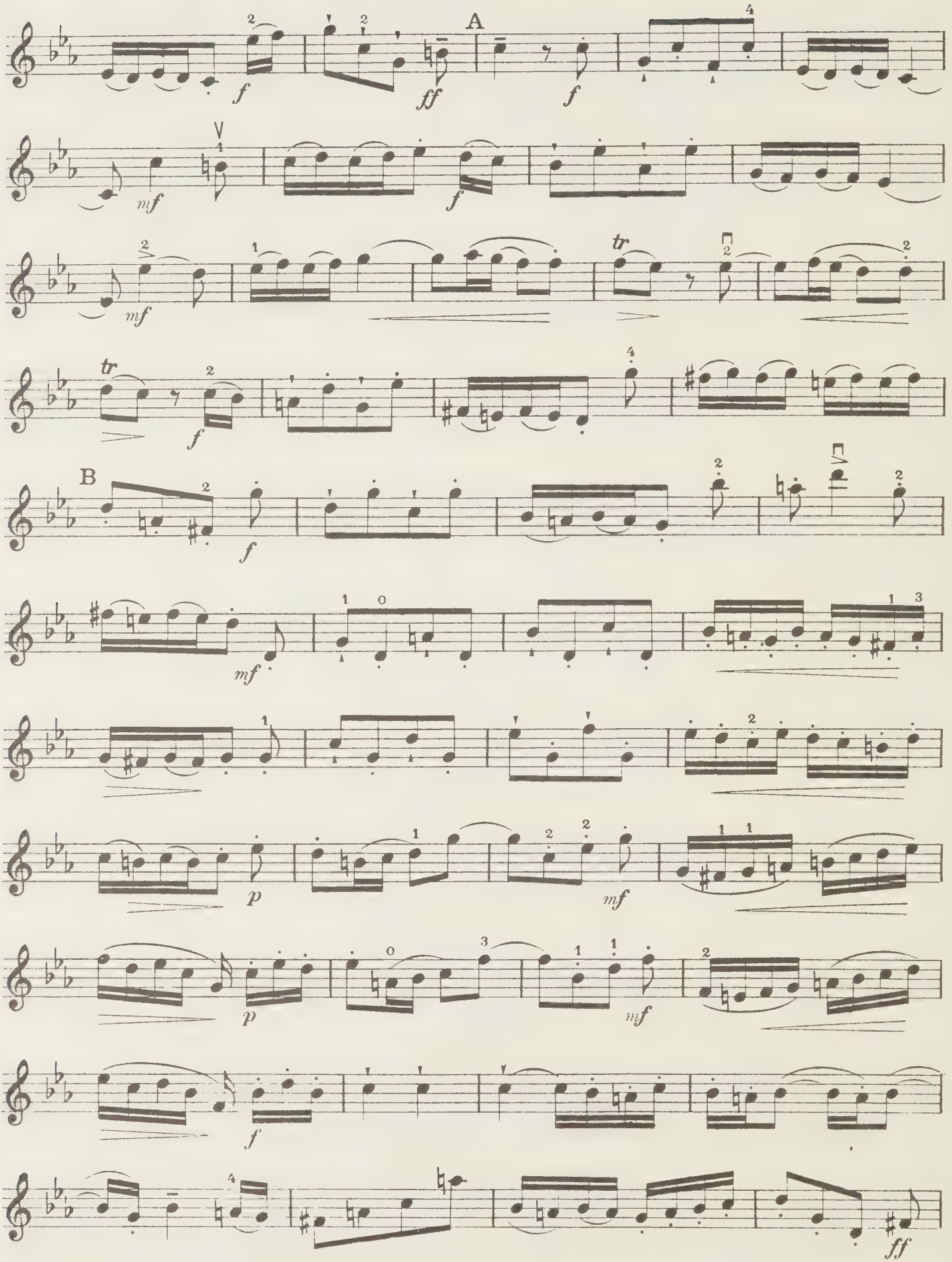

mf
I
p espr.
tr
p
K
mf
mf
cresc.
L
tr
f
p
cresc.
mf
p
V
cresc.
M
mf
f
rit.
tr
cresc.
ff

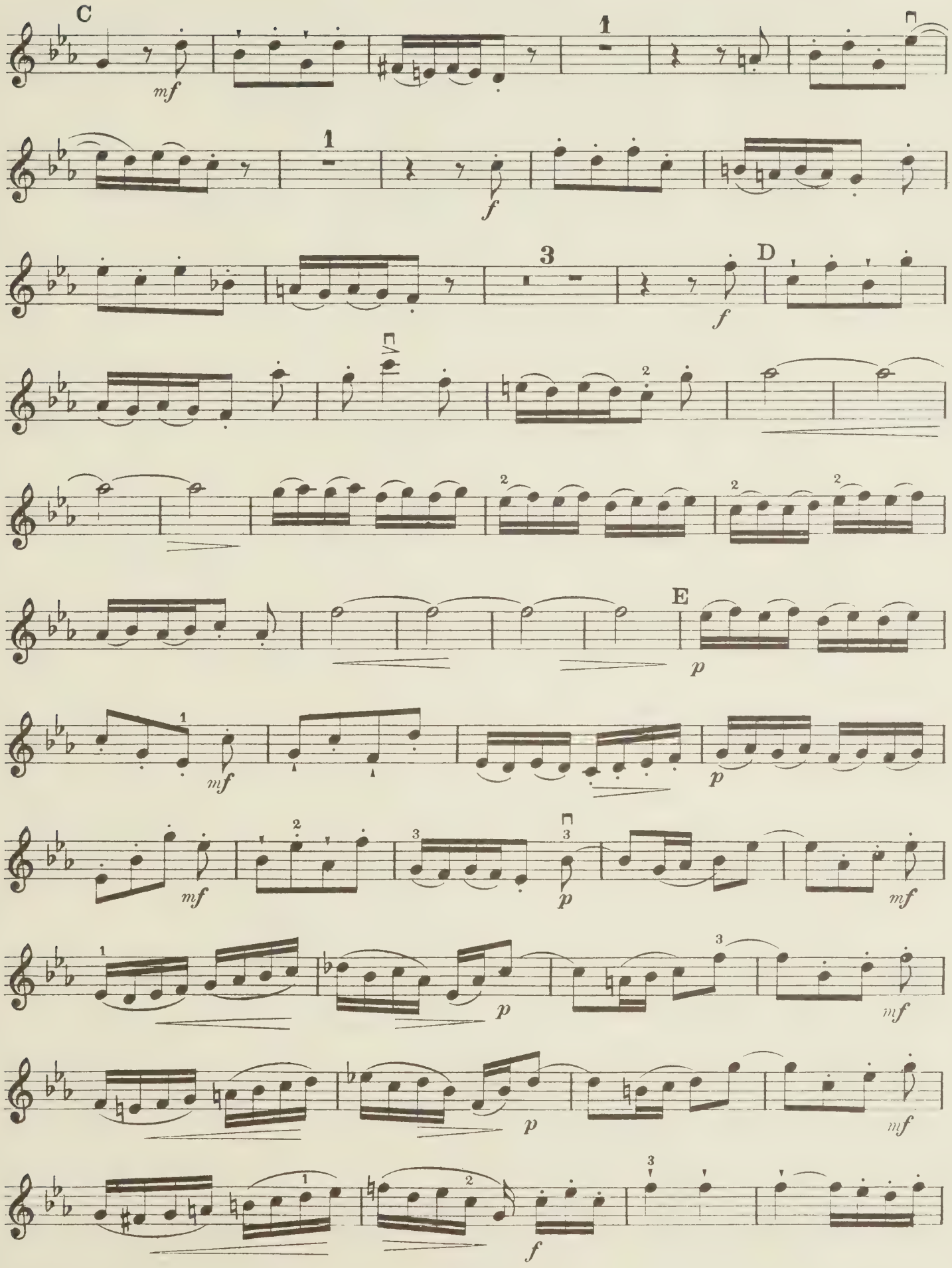
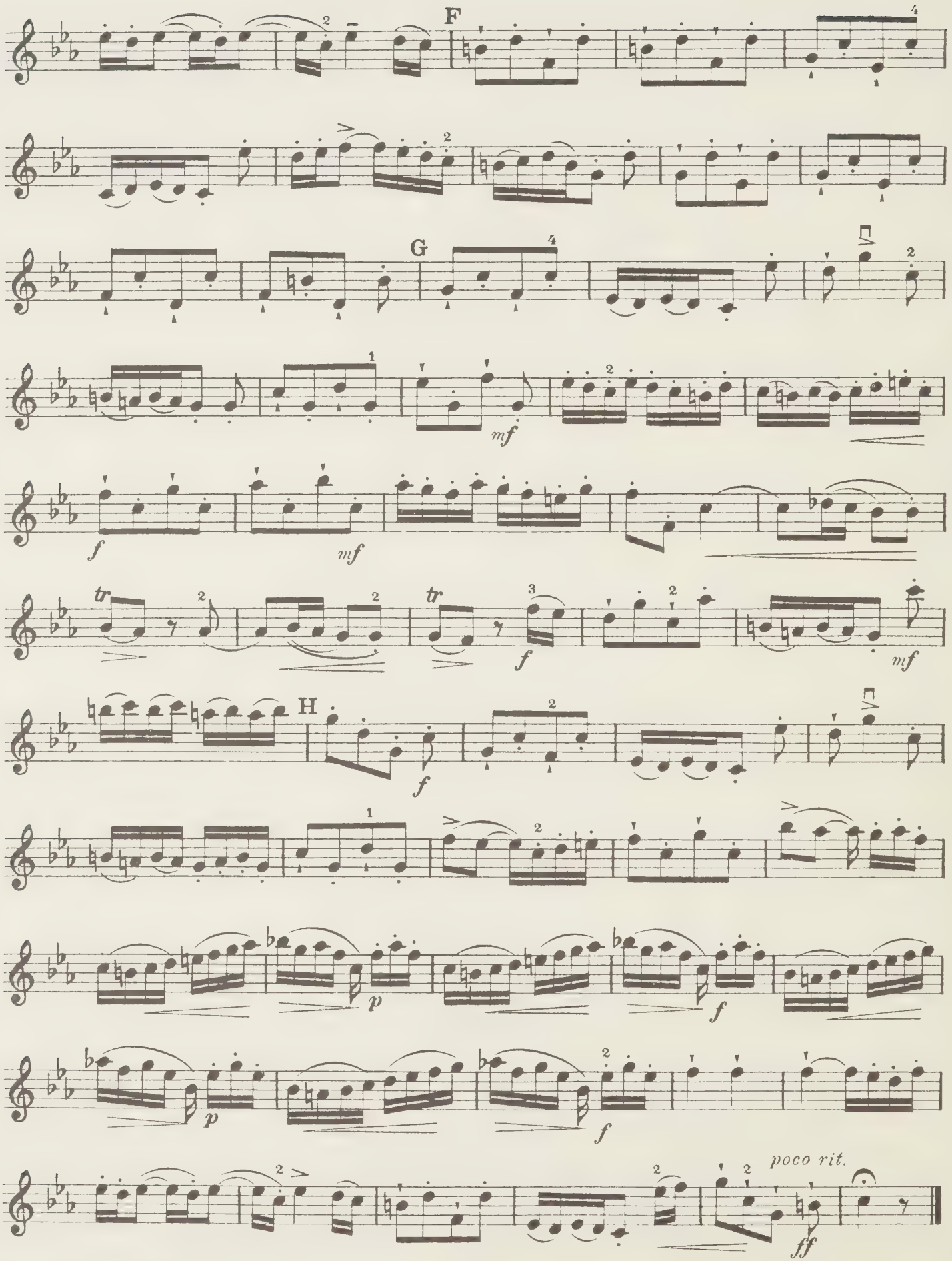
VIOLINE II.


Adagio. (♪= 100)
12/8
p espr.
pp
p
p espr.
N
pp
p
cresc. poco a poco
f
tr
mf
II
cresc.
O
f
mf
P
p
mf
II
cresc. poco a poco
f
tr


Q
p
cresc.
III
mf
p
cresc.
mf
mf
R
p
f
mf cresc.
f
tr
mf cresc.
f
Allegro. (♩= 100)
f
mf
p
mf
p
mf
cresc.

VIOLINE II.




C
mf
1
1
f
3
D
f
2
2
2
2
E
p
1
mf
p
2
3
3
p
mf
mf
1
p
3
mf
p
mf
1
2
f
3

VIOLINE II.